

THE ATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2676.

SATURDAY, FEBRUARY 8, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NOTICE.—The NATIONAL PORTRAIT GALLERY, South Kensington, is CLOSED to the Public during extensive alterations.
By order of the Trustees,
GEORGE SCHARP, Keeper and Secretary.

ROYAL SCHOOL OF MINES.

Professor GODFREY, M.A., will Commence a Course of Thirty-Six Lectures "On Applied Mechanics," on MONDAY NEXT, the 10th February, at 10 o'clock, to be continued on every Week Day but Saturday, at the same hour. Fee for the Course, 3*l*.—Mr. WASHINGTON W. SMYTH, M.A. F.R.S., will Commence a Course of Forty Lectures "On Mineralogy," on MONDAY NEXT, the 10th February, at 10 o'clock, to be continued on every succeeding Tuesday, Thursday, Friday, and Monday, at the same hour. Fee for the Course, 4*l*.—Professor JUDG, F.R.S., will Commence a Course of Fifty Lectures "On Geology," on MONDAY, the 17th February, at Ten o'clock, to be continued on every Week Day but Saturday, at the same hour. Fee for the Course, 4*l*; for Practice in Laboratory and Field, 6*l*, in addition to the Lecture Fee.
F. S. T. Courses on Applied Mechanics and Geology will be given at South Kensington.
TRENHAM REEKS, Registrar.

ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle-street, Piccadilly, W.
REGINALD W. MACAN, Esq., M.A., will, THIS DAY (SATURDAY), February 8, at 3 o'clock, begin a Course of Four Lectures on "ESSAYS (Life and Works)."—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

Professor TYNDALE, D.C.L. F.R.S., will, on THURSDAY NEXT, FEBRUARY 13, at 3 o'clock, begin a Course of Eight Lectures on SOUND, including the RECENT ADVANCES, and METHODS OF REPRODUCTION.—Subscription to this Course, One Guinea; to all the Courses in the Season, Two Guineas.

ROYAL ACADEMY OF ARTS.—THE WINTER EXHIBITION OF WORKS BY OLD MASTERS AND DECEASED ARTISTS OF THE BRITISH SCHOOL, including Oil Paintings, Drawings, and Miniatures, is NOW OPEN. Admission, from 9 till dusk, One Shilling. Catalogues, Sixpence; or bound with pencil, One Shilling. Season Tickets, Five Shillings.

ROYAL INSTITUTE OF BRITISH ARCHITECTURE.

NOTES.—An important Paper, by Mr. JOHN PENNETHORNE, "On the Connection between Ancient Art and the Ancient Geometry," as illustrated by the Works of the Age of Pericles," will be read at the Meeting on MONDAY EVENING NEXT, the 10th of February. A series of Original Drawings, explanatory of the Subject, together with Mr. Pennethorne's Early Sketches in Greece, &c., will be exhibited.
This Paper, with Nine Page Illustrations, will form the next Number of the TRANSACTIONS, to be published on the 30th inst. price 1*s*. 6*d*.
WILLIAM H. WHITE, Secretary.
No. 9, Conduit-street, London, W.

SOCIETY OF ARTS, John-street, Adelphi, W.C.

The Last Lecture of Dr. RICHARDSON'S COURSE ON PRACTICAL CHANGES will be given on MONDAY NEXT, the 10th inst. at 8 o'clock. The subject will be, "The Preservation of Animal Substances and the Comparative Value of Animal and Vegetable Food." By order, F. LE NEVE FOSTER, Secretary.

MUSICAL UNION.—H.R.H. DUKE OF EDINBURGH, President.

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SATURDAY, FEBRUARY 8, 1879.

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LITERATURE

English Men of Letters.—Goldsmith. By William Black. (Macmillan & Co.)

THE editor of this series has made a prudent choice in entrusting the life and writings of Goldsmith to Mr. William Black. A novelist, we imagine, must have his difficulties in dealing with biography. He cannot accommodate his facts to an ideal; he must accommodate himself to his facts. He may occasionally feel that he would have arranged the lights and shadows differently if he had had the making of the life, and there may be some incidents that he would have preferred to omit altogether. Very few English novelists of repute have essayed biography. Mrs. Gaskell wrote the Life of Charlotte Brontë, Sir Walter Scott wrote the Life of Napoleon, and, to go further back, Fielding wrote the Life of Jonathan Wild, and Defoe, who is sometimes called the inventor of the English novel, was a copious writer of biographies. But both Scott and Mrs. Gaskell have been accused of giving an unreal colour to their subjects; Fielding's 'History of Jonathan Wild the Great' made no pretence of being anything but a humorous satire; and there is as much fiction in Defoe's biographies as there is fact in his fictions. Perhaps the reason why our biographical literature as a rule is so dull and clumsy is that novelists have so seldom taken biography in hand, while the reason of their abstinence from this kind of composition may be that it is so much more troublesome and unsatisfactory than pure fiction. Why should a man spend days in authenticating dates and deciphering obscure records when he can evolve all that he wants so much more easily from his own imagination?

Yet the novelist, whose business it is to occupy himself with the picturesque side of mankind and the inner life which gives human personality its distinction and charm, and who generally succeeds in proportion as he makes his characters appear real, ought to be peculiarly fitted to present men who have crossed the world's stage in flesh and blood as they really were, or as we all desire to see them, in their habit as they lived. It is not so much of a paradox as it might at first sight appear, that in this sketch of Goldsmith and his writings Mr. Black's first care should have been to remove the veil of false sentiment which has been thrown over the subject by a biographer who could not have been accused by his bitterest enemy of

having the least spark of imagination. Mr. Black's first chapter is devoted to a protest against Mr. Forster's notion that the gentle Goldsmith was a singularly unlucky man, persecuted by circumstances, and very illiberally treated by the English public. There is a constant appeal throughout Mr. Forster's life to our pity for the ill-starred and oppressed man of genius, drudging and pining in his garret because the world would not make more generous provision for his wants. Mr. Black justly holds that these lamentations over Goldsmith's misfortunes, this indignation against the want of Christian charity and the neglect of men of genius prevalent in England, are humiliating to the subject of it. Without insisting harshly on the fact that Goldsmith had his own easy, pleasure-loving disposition to blame for most of his troubles, Mr. Black dwells rather on the brighter side of the picture, and shows that we get a wrong idea of the amends which the poet's bad business temperament made him for its entail of poverty and debt, if we sorrow too much over his lonely death in the Temple with a mind ill at ease. The poet who sang so sweetly and joyfully, the humourist who could sound every note between tender smiling and boisterous laughter, was not, on the whole, an unhappy man. If he contracted debts, and often had occasion to be gloomy about the emptiness of his purse, he bought fine clothes with his own or other people's money when he had it, and was unrivalled in the enjoyment of the passing hour. The carelessness and sensitiveness which brought him pain, brought him a large compensating allowance of pleasure. No man would have winced more at the idea of being presented to the public as an object of compassion. While he lived Goldsmith loved to show a happy front to the world, and would have resented any intrusion into his secret moments of vexation, remorse, and despondency. Though he was a most ingratiating and somewhat shameless borrower, he had plenty of independence of spirit. We may be sure that he never borrowed without the most righteous intention to repay, and an apparently certain prospect of doing it. When he became famous as an author, he received offers of employment in the service of the Government as a party writer. After the publication of the 'Traveller,' the Earl of Northumberland, who had been appointed Lord Lieutenant of Ireland, sent for him, expressed his delight with the poem, and said he should be glad to do him any kindness. Goldsmith's answer was that he had a brother in Ireland, a clergyman, who stood in need of help. Less delicate overtures of patronage, with a corresponding obligation of service, he declined with as much steadiness as Swift showed in refusing pecuniary reward from the Earl of Oxford. The booksellers, Goldsmith told Sir John Hawkins, who calls him an idiot for his pains, were his true patrons; he preferred drudging for them to placing dependence on the promises of great men.

It is not merely when dwelling on the happy side of his career that Mr. Black writes Goldsmith's life as Goldsmith himself would have wished it to be written, and as all admirers of his genius desire to think of it, and may think of it without doing violence to the truth. He gives the true view of several anecdotes which have been relied upon as justifying the saying that "Goldy," as his friends called him,

"wrote like an angel, but talked like poor Poll," and was tormented by an irritable and inordinate vanity. Vain he no doubt was, but it was a gentle, half-humorous vanity, the fun of which was enjoyed by himself as much at least as by his companions. Many of the alleged instances of Goldsmith's vanity only show the stupidity of the narrators. Everybody knows the story of his travelling in France in the company of two beautiful sisters, and expressing to them his bitter mortification that they were much more stared at than himself. Most people have laughed at Boswell's obtuseness in not seeing that this was a joke. But the example of Croker, which Mr. Black quotes, shows that there are many shrewd persons without any tincture of Scotch blood who are capable of taking this pleasantry as a genuine expression of wounded pride. And other pleasantries of a like kind, but somewhat less marked in their extravagance, are probably taken seriously by the majority, who keep a strict watch on signs of vanity in their fellow-creatures. When Goldsmith once publicly complained that Lord Camden, meeting him at Lord Clare's house in the country, had "taken no more notice of him than if he were an ordinary man," the company burst out laughing at this outrageous exhibition of vanity, and Johnson came seriously to the rescue, silencing the laughers by thundering out to them that Goldsmith was right, and that Lord Camden ought not to have so neglected him. Boswell has left a heavy indictment of dulness against the Johnsonian circle of celebrities in recording their universal failure to see the point of this harmless joke at the jester's own expense. It is no wonder, as Mr. Black says, that Goldsmith should sometimes have been put out in such company, and should have worn the appearance of "awkwardly affecting the manners of a fine gentleman."

Mr. Black brings a fine sympathy and tact to bear in his criticism of Goldsmith's writings, as well as in his sketch of the incidents of his life. Except the charm of the style, he cannot find anything to admire in much of the hack-work which the poet was obliged to do for a living, but the spirit in which he descants upon blemishes may be inferred from the following incidental remarks on Goldsmith's knowledge of natural history:—

"The strangest thing about this strange journey all over Europe was the failure of Goldsmith to pick up even a common and ordinary acquaintance with the familiar facts of natural history. The ignorance on this point of the author of the 'Animated Nature' was a constant subject of jest among Goldsmith's friends. They declared he could not tell the difference between any two sorts of barn-door fowl until he saw them cooked and on the table. But it may be said prematurely here that, even when he is wrong as to his facts or his sweeping generalizations, one is inclined to forgive him on account of the quaint gracefulness and point of his style. When Mr. Burchell says, 'This rule seems to extend even to other animals; the little vermin race are ever treacherous, cruel, and cowardly, whilst those endowed with strength and power are generous, brave, and gentle,' we scarcely stop to reflect that the merlin, which is not much bigger than a thrush, has an extraordinary courage and spirit, while the lion, if all stories be true, is, unless when goaded by hunger, an abject skulker. Elsewhere, indeed, in the 'Animated Nature,' Goldsmith gives credit to the smaller birds for a good deal of valour, and then goes on to say, with a charming freedom,—'But their contentions are sometimes of a gentler nature.

Two male birds shall strive in song till, after a long struggle, the loudest shall entirely silence the other. During these contentions the female sits an attentive silent auditor, and often rewards the loudest songster with her company during the season.' Yet even this description of the battle of the birds, with the queen of love as arbiter, is scarcely so amusing as his happy-go-lucky notions with regard to the variability of species. The philosopher, flute in hand, who went wandering from the canals of Holland to the ice-ribbed falls of the Rhine, may have heard from time to time that contest between singing-birds which he so imaginatively describes; but it was clearly the Fleet Street author, living among books, who arrived at the conclusion that intermarriage of species is common among small birds and rare among big birds. Quoting some lines of Addison's which express the belief that birds are a virtuous race—that the nightingale, for example, does not covet the wife of his neighbour, the blackbird—Goldsmith goes on to observe,—"But whatever may be the poet's opinion, the probability is against this fidelity among the smaller tenants of the grove. The great birds are much more true to their species than these; and, of consequence, the varieties among them are more few. Of the ostrich, the cassowary, and the eagle, there are but few species; and no arts that man can use could probably induce them to mix with each other."

For the benefit of such aspirants to literary fame as might be tempted to think that Goldsmith was a careless worker, and to act upon his example, Mr. Black points out that, rashly as he dealt with facts in his perfunctory compilations, Goldsmith put much anxious finish into his style. The language which flows with such easy and simple grace was not put together at haphazard. Goldsmith kept the works upon which he depended for his reputation long in his desk, and shaped and polished them with repeated and careful touches. The 'Traveller,' the 'Deserted Village,' the 'Vicar of Wakefield,' were all written in this way. The result is very happily described by Mr. Black in the following passage:—

"All this is done with such a light, homely touch, that one gets familiarly to know these people without being aware of it. There is no insistence. There is no dragging you along by the collar; confronting you with certain figures; and compelling you to look at this and study that. The artist stands by you, and laughs in his quiet way; and you are laughing too, when suddenly you find that human beings have silently come into the void before you; and you know them for friends; and even after the vision has faded away, and the beautiful light and colour and glory of romance-land have vanished, you cannot forget them. They have become part of your life; you will take them to the grave with you."

Not the least happy of the poet's happy hours amidst the ups and downs of his life were spent, we may reasonably believe, in the solitude of his chambers in the Temple and his country lodging in the Edgware Road, adding those delightful touches to his writings which have made them "a joy for ever." Mr. Black has done a service to his memory in not prying too curiously behind the scenes for the inevitable results of careless ways of living.

Gwen: a Drama in Monologue. By the Author of the 'Epic of Hades.' (C. Kegan Paul & Co.)

'Gwen' is a drama just in the same sense, and no more, than the 'Epic of Hades' is an epic. An epic contains long pieces of description or discourse; and a drama similarly con-

tains monologues or soliloquies, in which the characters expound their sentiments or moralize on their situation. In both the action of the piece halts while these are being delivered. If, then, we imagine an epic or a drama in which the action is gradually diminished, the 'Epic of Hades' and 'Gwen' will represent the "limit," as mathematicians say, where it vanishes entirely, or, at all events, takes place in a different plane from that which the spectator is considering. Thus far the author is no doubt justified in his use of the terms to describe his latest works. In the case of 'Gwen,' indeed, he seems to suppose that in some conceivable state of things it might be possible to represent it on the stage. This will be whenever it is possible so to represent 'Maud,' but not before. The sole difference in form between the two poems is that while in 'Maud' we hear the story from only one of the two persons concerned, in 'Gwen' we hear it from both, each speaking in the absence of the other. In several points the resemblance is very close indeed; so close that it may safely be assumed that, without 'Maud,' 'Gwen' would never have come into being. In both a somewhat misogynist hero, who believes himself to be betrothed to his own thoughts alone, falls in love with a girl from a worldly point of view eminently unsuited to him. True, in 'Maud' it is the lover who is socially the inferior, while in 'Gwen' he is a peer in prospect, she the daughter of a Welsh clergyman; but to speak again mathematically, a negative sign does not change the conditions of the problem, which is, we take it, in these cases: given a man rather morbidly contemplative, and a woman young, sensitive, and inexperienced in the sterner facts of life, what will be the issue of events? 'Gwen' carries the matter further than 'Maud,' for the lovers are married, and though the reader infers that their married happiness was much marred and soon cut short, both disappear together from the story, and he is left to gather the facts from speakers of a younger generation. When he last sees them they are alive and happy, each in the other's confidence, but the shadow is impending. So far the author may claim originality. Still, it is hardly possible to mistake the source whence he took his inspiration. Gwen's lover would hardly say,

Sometimes, rare blessing, there comes with me
A fair young Oread over the hill,
if Maud's lover had never said,

This is the day when I must speak,
And I see my Oread coming down.

Both damsels, too, seem to have employed the artifice of letting a rose float down a stream as a signal to their lovers; in the case of Maud perhaps with more obvious reason, for there is no ground for supposing that Gwen would have been debarred from the customary channels of correspondence. It may seem unfair to write in this bantering way about a poem which really is full of beauty; but the author of the 'Epic of Hades' is one of the best of English living poets in the second rank, and in virtue perhaps of some of the very qualities which prevent his attaining the first rank, he is capable of doing excellent service in aid of the cultivation of minds inadequate to appreciate immediately the highest order of poetry,—just as one often understands a man's peculiarities of speech and gesture better from

a clever imitation than from observation of the man himself. It is therefore to be regretted that he should lay himself open to a kind of criticism which is adapted to deter exactly this class of minds. "Oh, it is all cribbed from 'Maud,'" is the sort of remark which plenty of people are ready to make, and plenty more to repeat. They would hardly detect mere similarities of style; but they are caught by such obvious resemblances as those that have been quoted, and the author's influence is thereby weakened. Only a Handel or a Molière can with impunity reclaim his own property, in whose keeping soever he may find it. As to similarity of style, it is easy to say too much. After all, styles are not infinite; and a poet who does not feel in himself the force to strike out a perfectly new path is better employed in following the lead of a more eminent man, and thereby, perchance, making Archilochus known to Latium, than in seeking originality, and, after all, arriving only at eccentricity. The author of 'Songs of Two Worlds' is, moreover, not destitute of a spirit which comes very near originality; and if he has deliberately chosen in his later poems to follow a model pretty closely, his readers may be sure that it is because he feels he can do better service in that way. It is time that we gave a specimen of his last work. The lines are spoken by Gwen, waiting solitarily in a London lodging for her husband. They are chosen almost at random, chiefly because they will touch a chord in many hearts just now:—

Cold east and drear,
Your chill breath wraps the world in cheerless gray.
Sad east, while thou art here,
Life creeps with halting feet its weary way.
I feel you pierce my heart, oh cold east wind!
Sad east! that leavest lifeless plains behind.

The dull earth, watching, sleeps
Within her leafless bowers,
Until the west wind coming weeps
Soft tears that turn to flowers.
Oh cruel east! thou dost delay the world,
Withering the leaf of hope while yet unfurled.

O'er this gray cheerless town
The yellow smoke-mist hangs, a squalid pall,
And night, too swift for spring-tide, settles down
Before the shades of mountain-evenings fall.
I sicken here alone, dull day by day,
To watch the turmoil wake and fade away.

Why does my dear not come,
Or write or send some loving little word?
It is not here as 'twas at home.
I have no companion but this prisoned bird;
No friend in all the throng to hear my sighs;
No glance, but the cold stare of alien eyes.

No friend, nor love nor care
To hold me; but when summer suns return
And wake this stagnant and exhausted air,
The little dearer life for which I yearn
May wake, and make me happier than of old,
Watching the innocent life my arms enfold.

Cold east and drear,
Spreading a noontide darkness on the town,
You shall not blight my faith, nor make me fear,
Nor leave me in despond, nor drag me down.
I am alone; but, if he loves me still,
I am not all alone, sad days and chill.

As before, it is as well to point out one or two blemishes in form. Such phrases as,—

How could titular rank insure
A mind and a heart so sweet?

Oh, love, my love! tarry not long,
I am not happy nor strong,

strike with an odd prosaic jar, though the latter may be construed no doubt in two ways. Then, as to sound, surely the author can never have read aloud—

All the thirst
For the statesman's high career swallowed and lost
In a strange lethargy which held him fast
In an inglorious ease,

or certain other lines, where "done," "come," "sun," and "home" end four out of a consecutive five, otherwise his ear must have shown him that they were anything but melodious. These small faults are the more conspicuous because as a rule he is obviously very careful about form. In fact, his danger would seem to be that too great care in polishing, especially in his blank verse, may produce mannerism and degenerate into a kind of monotony. The tendency to put full stops in the middle of lines, which, if kept within bounds, gives a pleasant variety to the rhythm, is becoming a little too marked. The present age looks for form above all things, and to some extent must be humoured.

The Irish Bar: comprising Anecdotes, Bon-Mots, and Biographical Sketches of the Bench and Bar of Ireland. By J. Roderick O'Flanagan, Barrister-at-Law. (Sampson Low & Co.)

THE latter portion of the eighteenth and the commencement of the nineteenth century are deemed the Augustan age of Ireland. It witnessed the short-lived independence of her legislature, during which, we are constantly told, trade increased and all went well. History, however, declares that within the short space of twenty-one years there were two rebellions of the people against English rule, and a direct collision between the Parliaments of the two kingdoms upon the question of the Regency; that crime and corruption prevailed throughout the land; that such a state of things was found to be intolerable; and that the English ministry determined to put an end to it by a union of the two kingdoms. This was brought about, it is well known, by wholesale bribery. The fact that such was possible is perhaps the best justification of the measure, but it was opposed to the last by a number of brilliant men of English not of Irish extraction, who had settled in Ireland, and too often had misgoverned it and oppressed the native inhabitants. Of those of whom this book makes mention, Plunket, Burgh, Bushe, Scott, Ponsonby, Grattan, Fitzgerald, Goold, Foster, O'Connell, Sullivan, and O'Loughlen, the last three only were distinctly Irish. In fact, the English colonists were the leaders of the opposition to the Union; on the other hand, with the exception of Lord Castlereagh, Fitzgibbon, and Yelverton, few men conspicuous for talent or worth supported this measure. A graphic account is given of a petition against it being handed round for signature by the Bar in the Court of Chancery, and receiving the names of all present, under the eye of a scowling Lord Chancellor. At a meeting of the profession, one hundred and sixty-six being present, only thirty-two, and they were persons of no weight, were found to support the bill.

The politics of the day necessarily figure in our author's book, inasmuch as "the greater number of the most renowned Irishmen have been barristers." Many of them, such as Grattan, were only nominally called to the bar: they were "men who sought convivial society in preference to professional toil, yet

who earned reputations worth preserving, the wits and humourists of the Irish Parliament and the Bar."

Most of the examples of their eloquence given by our author are connected with politics, and the professional side has not had sufficient prominence given to it in a book which treats of the Bench and the Bar. Nor can the extracts be said to be generally well chosen. Of Chief Baron Walter Hussey Burgh, of whom Lord Plunket said that no modern speaker approached him in power of stirring the passions, only a short fragment is given. Of the patriotic pathos of "ever glorious Grattan" there is no record; but instances are given of his powers of vituperation. "Bully Egan," adverting to the grant of 50,000*l.* which a grateful country had voted to Henry Grattan, had called him "a duodecimo volume of abuse." This drew down upon him,—

"If, however, he imagines that anything like vulgar ruffianism or paroxysms of fury are to intimidate, he will find himself mistaken, for the manner of that ruffianism, the folly of these paroxysms, and the blockheadism of the fury are too ridiculous to excite serious notice. I smile at them. The honourable member in his contortions presented to my mind the idea of a black soul writhing in torments, and his language very forcibly associated with the idea of a certain description of the fair sex with whom in manners and dialect he seems zealously to assimilate."

In the Dublin taverns a frier *sole* was immediately nicknamed "an Egan." Of a piece with the foregoing is Grattan's denunciation of Gifford as "the hired traducer of his country; the excommunicated of his fellow citizens; the regal rebel; the unpunished ruffian; the bigoted agitator; in the city a firebrand, in the court a liar; in the streets a bully, in the field a coward." Such extracts give no just idea of this truly great man.

Of Curran little is preserved except his jests. Could not Mr. O'Flanagan have found, in his defence of Oliver Bond and others, eloquent passages far superior to the somewhat hackneyed apostrophe to Lord Avonmore? Of the latter distinguished man little is related except his peculiarities. This volume gives an unfavourable impression of the Earls of Clonmel and Clare, while Lords Norbury and Guillemore figure rather as low buffoons than Lord Chief Justices. The secret of the success of the former was comprised in the advice of his dying father,—"as the estate was to go to his eldest brother, all he could afford to give him was 50*l.* and these," drawing from beneath his pillow a pair of handsome silver-mounted pistols: "Now, Jack, be always ready to keep up the credit of the family and the honour of an Irish gentleman." In reference to Lord Guillemore, Mr. O'Flanagan gives a quotation from 'Ireland and its Rulers since 1829':—

"He was, perhaps, the least dignified person that ever sat upon the Bench; but he was proud of being so queer a character. He had a vile county Limerick brogue, which apparently he took much pains to exaggerate; he was a frolicsome *farceur*, whose antics and broad jokes would have been endurable in a tavern, but was (*sic*) very disgusting on a bench of justice."

The reader will look in vain for an instance of C. K. Bushe's oratory, and find only one given of Lord Plunket's—an invective against Lord Castlereagh upon the old subject, the Union. This effort he far surpassed in after life. Of O'Connell innumerable anecdotes, re-

partees, and jokes are printed, but not a line of one of those speeches by which he moved millions. He well understood the nature of an Irish crowd, which enjoyed his coarse and broad fun, and his powers of abuse were proved in the House of Commons, when he described Lord Alvanley as "a bloated buffoon," and declared that the Earl of Beaconsfield was "a descendant of the impenitent thief," whose name, he had ascertained, was Disraeli. He was capable of better things. In those days a beard was not a usual appendage to the human face, as it is now. Col. Sibthorp was the only member of the House who wore it, and O'Connell composed the following parody on Cols. Verner, Percival, and Sibthorp:—

Three colonels, in three distant counties born,
Armagh, Sligo, and Lincoln did adorn;
The first in direct bigotry surpassed,
The next in impudence, in both the last:
The force of nature could no farther go—
To beard the third she shaved the other two.

When Mr. O'Flanagan speaks of later barristers, he is somewhat more critical. Robert Holmes, the father of the Bar, has a long chapter to himself, and here at length is found a speech, one in defence of John Mitchel, worthy of all praise. This speech is described as having carried away the jury, who would have at once acquitted the prisoner if it had not been replied to with equal force by Jonathan Henn, of whom we read a glowing but well-deserved eulogium. There are short notices of Sir Michael O'Loughlen, an eminent, of Mr. Perrin, a painstaking, and Mr. Ball, a convivial judge, hence nicknamed "Ball and Supper." Then we are treated to thirty-six pages on Mr. Henry Baldwin, Commissioner of the Insolvent Court. No doubt he was a most estimable man and an intimate friend of the author's, but really the reading public feels no interest in a correspondence which occupies seven pages as to whether he should accept the Commissionership or hold out for higher office.

Our author starts with the intention of telling how these men lived and laughed, and the most striking portion of this work, and that by which it will be best remembered, is the collection of *mots*. Most of these have appeared in print before, and they are as familiar as household words in Ireland. As they probably are not as well known on this side of the Channel, the English reader is indebted to Mr. O'Flanagan for giving a compendium of Irish wit. We have Sir Boyle Roche's Irish bulls, and we must confess some very bad puns unworthy of record; but, on the other hand, we have the humour of Curran, who, when asked by the celebrated tobaccoist, Lundy Foot, for a motto for his new coach, inquired if it might be in Latin if strictly appropriate, and instantly suggested "Quid rides." What can be better than Plunket, who, in arguing before an English Chancellor, applied the phrase "mere kites" to some accommodation bills? On the Court expressing its ignorance of the meaning of the expression, and saying that it had never heard it applied except to the kites of boys,—"Oh, that is the difference between kites in England and in Ireland. In England the wind raises the kite, but in Ireland the kite raises the wind." When the Grenville Cabinet resigned Plunket was chagrined that Bushe continued

to act as Solicitor-General after he (Plunket) had resigned the Attorney-Generalship. Being absent from Court when a cause was called on, the judge inquired from Bushe if he knew what detained Mr. Plunket. "I suppose, my lord, he is Cabinet-making." When Plunket returned he proudly said, "I assure your lordship I am not so well qualified for cabinet-making as my learned friend. I am neither a *turner* nor a *joiner*."

There is an epigram of Bushe's which is not given in these pages, and is, therefore, probably less well known. In that duelling age, when to decline a challenge was to court disgrace, a leading statesman adopted that singular course, alleging as a reason that he had a wife and daughter dependent upon him. This drew from Bushe:—

The heroes of Erin, abhorrent of slaughter,
Improve on the Scripture command:
They honour their parent, their wife and their daughter
That their days may be long in the land.

The glory, according to Mr. O'Flanagan, has departed:—

"The sayings and doings of these entertaining individuals linger yet as traditions of a past generation: their day is gone. If wisdom prevails upon the Irish Bench and forensic excellence in the rôle at the Irish Bar, the ready jest and prompt *bon-mot* is rarely heard. . . . Though a voice racy of the soil now pronounces the decisions of the Chief Justice of the Common Pleas, the volleys (*sic*) of puns as from Chief Justice Lord Norbury do not rattle from that Bench. So with the Bar as with the judges."

Nowhere is business better conducted than it is now in Ireland. That it has decreased both on the criminal and civil sides is true, and that the number of barristers has also been diminished. Professional incomes are not so large as formerly. The official staff has not yet been reduced, but steps in that direction are supposed to be in contemplation. We differ from Mr. O'Flanagan in thinking that the Irish Bar is not still pre-eminent in wit and humour, and are persuaded that if the late Lord Chelmsford had lived to publish his collection of the *mots* and anecdotes of the English Bar, to which no man contributed more than himself, he would not have produced a more amusing miscellany than even now could be furnished by the Courts of the sister kingdom.

Correspondence between Schiller and Goethe, from 1794 to 1805. Translated from the Third Edition of the German, with Notes, by L. Dora Schmitz. 2 vols. (Bell & Sons.)

This is not a book to be reviewed in the ordinary sense of the words. It is a standard work of German literature, and much praise is due to Miss Dora Schmitz for a translation in every way admirable. But its value is not of a literary kind only. It is interesting to watch two remarkable natures, originally very different from, and even antagonistic to, each other, gradually finding a common basis of personal and literary sympathies. It is true that this amalgamation never was so complete as both Goethe and Schiller wished and imagined it to be. When Schiller, in his emphatic way, recommends the applications of the "categories" of pure reason to the "theory of colours," and when his correspondent mildly remonstrates that "the empiric mass of phenomena cannot readily be made to

accommodate themselves to a rational unity," admitting at the same time "that it is worth while making every effort to improve the method of the description," the reader is fully aware that they are talking at cross purposes. Goethe was constitutionally averse to metaphysics, and the use of the lens was a mystery to Schiller. At the same time, the fact remains that the most ideal of German poets wrote the most palpably realistic description of soldier-life literature can show, and one, moreover, in a style so similar to Goethe's that the latter had publicly to renounce all claims to the authorship of 'Wallenstein's Lager,' with the exception only of two lines. On the other hand, Schiller's influence is equally unmistakable in 'Faust,' the continuation of which he again and again urges on his variously employed friend.

The long series of these letters, extending from June, 1794, to a few weeks before Schiller's death in May, 1805, might be arranged into groups according to the different productions on which the friends were at work, and with regard to which they receive and tender advice. That this advice frequently takes the form of "mutual admiration" is not a matter for surprise, or, indeed, for regret in the case of such works as 'Wallenstein' and 'Faust.' In the opening letter Goethe, addressed as 'Hochwohlgeborener Herr, Hochzuverehrender Herr Geheimer Rath,' is asked for contributions to the *Horen*, a literary and philosophic periodical started by Cotta, under Schiller's editorship. References to this and other literary ventures of the indefatigable Schiller continue through the entire first volume of the present edition, and in connexion with it we hear of the 'Xenien,' a series of epigrammatic distichs with which the friends roused a perfect hurricane in the literary teapot of Germany, also of the cycle of ballads which have remained standard specimens of narrative poetry. But works of larger size and deeper import are by no means wanting, and the genesis of 'Wilhelm Meister' may be studied by the light of the letters in which Schiller records his impressions of the successive instalments. The following extract will give an idea of the minuteness of his criticism:—

"According to your desire I herewith send you back the fourth book of your 'Meister.' Wherever I found anything to object to, I made a mark in the margin, the meaning of which you will soon discover. Where you do not discover it, nothing will be lost. A somewhat more important observation I must make concerning the gift of money which is offered and accepted by Wilhelm from the Countess at the hands of the Baron. It seems to me—and so it appeared to Humboldt also—that considering the tender relations between him and the Countess, the latter would not have ventured through a strange hand to offer him such a gift, nor would he have accepted it. I looked in vain for the context to see if there were anything that could save the *délicatesse* of both, and this, I think, might have been effected had the gift been offered to him as a reimbursement for expenses incurred, and accepted by him under this plea. This, however, must be left for you to decide. As it stands now it startles the reader, and he is puzzled how he is to save the hero's feeling of delicacy."

Readers of 'Wilhelm Meister' (book iv., chapter i.) will remember the manner in which Goethe has acted upon this suggestion.

Towards the beginning of the new century the

drama begins to engross the correspondents more and more. The theatre at Weimar under Goethe's direction became the model of modern dramatic art in Germany, and this was not attained without Schiller's cordial co-operation. It was under the impulse thus received that he wrote in rapid succession the series of his great dramas, beginning with 'Wallenstein' and ending with 'Wilhelm Tell.' In addition to this the treasures of Greek, French, English, and even Indian literature were ransacked, and the Weimar public had the benefit of translations and adaptations by the two greatest German poets of works by Voltaire and Shakspeare and Euripides. The names of 'Joan of Arc' and 'Mary Stuart' and the 'Bride of Messina,' as well as those of 'Mahomet' and 'Macbeth,' continually appear in the correspondence, and together with these we meet with vast plans and schemes for future works, never to be completed. Goethe's epic, the 'Achilleid,' remained a fragment, and Schiller's 'Perkin Warbeck' was never seriously begun, although the same idea no doubt became the basis of his last and, as far as can be judged by the remaining fragments, his highest effort—the tragedy of 'Demetrius,' the false Czar. In the mean time the intimacy of the poets had ripened with their growing age and power. The deceptiveness of first impressions has never been better illustrated than by a comparison of some passages in letters by Schiller and Goethe, written in 1788 and 1805 respectively. In the former year, speaking of his first interview with the great poet of Weimar, Schiller writes to his friend Körner:—"I doubt whether we shall ever become intimate. Much that is of interest to me he has already lived through. Not so much in years as in experience and self-culture, he is so far beyond me that we can never expect to meet on our way; his whole being is radically opposed to mine; his world is not my world; our conceptions of things are entirely different." And again, on the 2nd of February following:—"To be much with Goethe would make me unhappy, for even towards his best friends he has no moments of self-surrender." "Half my existence is gone from me," Goethe says, writing to Zelter shortly after the death of his friend.

But, in spite of this sincere mutual attachment, the personal element is comparatively unimportant in the correspondence. There are, it is true, the innumerable "greetings" which Goethe sends to his friend's wife, and which Schiller manfully refuses to return to Christiane Vulpius. Teething babies, illnesses, removals, and other domestic calamities also are incidentally referred to; but, as a rule, the two men were too much engrossed by their literary and scientific labours to indulge in much gossip. For Goethe's small talk and confidential prattle the reader must go to the *billets-doux* sent from house to house to Frau von Stein. To Schiller small talk was unknown; and he was incapable of writing it. Even great contemporary events found a weak echo in the confidential intercourse of the two poets. From reading these letters one would never guess that at the time great battles by land and sea were fought, and revolutions were taking place more important than any other decennium of modern history can show. The revolutionary impetus of Schiller's youth had by this time

subsidised into philosophic humanitarianism, and the arrival of the diploma of French citizenship voted to the author of the 'Robbers' is announced to Goethe in anything but enthusiastic language. The fate of the document was somewhat curious. Issued in October, 1792, it had been addressed to "Sieur Gille, publiciste allemand, en Allemagne," without any further indication of character or habitat. No wonder that the postal authorities at Strasbourg were puzzled by such an address, and that the document remained in that city for more than five years, till by some extraordinary chance the identity of Schiller with "Sieur Gille" was ascertained, and the letter forwarded to Weimar. The Duke wished to deposit the diploma in the Weimar library as a curiosity, and to this arrangement Schiller consented, stipulating, however, with more practical foresight than might have been expected, "to have a voucher in the name of the library that the original had been deposited there, in case at some future day any of my children might wish to settle in France and claim their civil rights." A year after his death the French were at Weimar, and the despised diploma might have been of much use to its owner. He lived, however, to see an earlier French invasion, quite as exciting in its way as the occupation of the city graphically described by Johanna Schopenhauer and other contemporary witnesses. Madame de Staël was travelling in Germany to collect materials for her book 'De l'Allemagne,' written (as Heine suggests), like Tacitus's work on the same subject, to spite her own nation and its ruler. In due course she came to Weimar, and her arrival created no small sensation. "Frau von Staël," Schiller writes to Goethe, at the time staying at Jena,

"is really in Frankfort, and we may soon expect her here. If only she understood German, I do not doubt that we should get the better of her; but to explain our religion to her in French phrases and to be a match for her French volubility is too difficult a task. We shall scarcely be able to settle things as easily with her as Schelling did with Camille Jourdan, who met him by appealing to Locke. 'Je méprise Locke,' replied Schelling, and of course his adversary had nothing more to say."

Goethe's answer is highly characteristic. He absolutely refuses to stir from Jena, his "physical strength" being, as he puts it, "only just enough to get through this wretched month of December." Let others bear the first brunt of the excitable lady's curiosity. This others accordingly do, Schiller foremost amongst the number, and, upon the whole, with better results than might have been expected, especially regarding French conversation. The following elaborate portrait of Madame de Staël, drawn by Schiller for his friend, will be found interesting, and characteristic of both artist and model:—

"Madame de Staël will appear to you precisely what you will à priori have already imagined her to be. She is all of a piece. There is no odd, false, and pathological feature in her character. The result of this is that one feels perfectly at ease with her, in spite of the immense difference of natures and modes of thought, and that one can listen to all she has to say, and also tell her all one wishes to say. The intellectual culture of the French has in her a pure and exceedingly interesting representative. In everything which we call philosophy, consequently in all the ultimate and highest stages, one is at strife with her, and

remains so in spite of all discussion. But nature and feeling are in her better than her metaphysics, and her fine intellect rises to the capacity of genius. . . . She has a horrible aversion to ideal philosophy, which in her opinion leads to mysticism and to superstition, and is the atmosphere which stifles her. For what we call poetry she has no appreciation; from works of this kind she assimilates only what is passionate, oratorical, and general, but she will not prize anything that is false and in all cases only acknowledge what is right. . . . The only tiresome thing about her is the extraordinary volubility of her tongue; one has to transform oneself into an organ for hearing in order to be able to follow her."

Eleven years later Byron wrote to Murray, "I do not love Madame de Staël, but depend upon it she beats all your natives as an authoress in my opinion, and I would not say this if I could help it." And on another occasion, "Mrs. Corinne always lingers so long after dinner that we wish her—in the drawing-room." Allowing for the different standpoints of a German poet and a British lord—and that lord, Byron—the two descriptions will be found to tally perfectly.

NOVELS OF THE WEEK.

Written on their Foreheads. By Robert H. Elliot. 2 vols. (Sampson Low & Co.)

Gentle Edith. By Dr. Lloyd Fowle. (Charing Cross Publishing Company.)

Cordelia. By Fanny C. Millett Notley. 3 vols. (Bentley & Son.)

Cupid's Curse. By C. E. Hall. (Remington & Co.)

Das Ding an Sich. By Paul Heyse. (Berlin, Hertz.)

MOST people will commence reading Mr. Elliot's book with a certain amount of prejudice, for it is evident from the preface that it is a novel with a purpose. But it must be admitted that though the writer's aim is to instruct his readers, and that aim is kept in view incessantly, the instruction is conveyed in an interesting manner. Mr. Elliot believes that we neither administer the government of India, nor treat its inhabitants properly, although we are credited with good intentions; and he lays great stress on famines and land tenure, subjects on which he writes well. In the description of Indian mountain scenery there is so much realism and local colouring that they show that the author has lived among the scenes which he describes, but his Indian *dramatis personæ* do not seem to be drawn from the life. These are an old Brahmin, who has formerly held an appointment under Government in Southern India, and his lovely daughter Kambla. The old Brahmin is apparently a holder of the beliefs or disbeliefs of the Brahmo Somaj. He is represented as being a perfect English scholar and thoroughly familiar with the best English authors, especially the poets, whom he quotes incessantly in the most tiresome manner. The conversation and mode of thought of this tedious sage are quite unlike anything Anglo-Indians ever came across or heard of in India. His daughter, who became a widow when quite a little child, is simply a charming creature of the imagination. That the most liberal-minded native with the most docile, well-educated daughter ever associated with English gentlemen and ladies as did the old Brahmin and Kambla is more than doubtful. For the benefit of those who are rather tired of India, it may be men-

tioned that the scene is not wholly laid in that country. Indeed, the story opens in a private mad-house in England, and the plot, which is fairly attractive, is also worked out partly in France. The hero and heroine are sufficiently charming to give the reader an interest in their romance. The novel is certainly original, and it is by no means the worst of those which have been lately published.

Dr. Lloyd Fowle, who is a Doctor of Music and a voluminous writer on musical matters, besides being the author of a 'Mémorial of Charles Dickens,' has now produced a singular work of fiction. The chief points which strike the reader are the author's imperturbable good nature, and his delight in pointless jokes and puns. The story is of an old-fashioned kind, where the improbable is stretched to the utmost, a gamekeeper's widow becoming a countess, and other characters turning out to be something greater than they supposed themselves to be. The time of the story is 1833 to 184—, and Lord Melbourne is introduced as one of the persons of the drama. The specimens which Dr. Fowle gives of Lord Melbourne's conversation scarcely bear out that statesman's reputation. He is made to speak as if he were an alderman at a public dinner; but an excellent clergyman, to whom the Prime Minister has just offered the living of St. James's, Piccadilly, and promised the bishopric of London, answers in a still finer manner, his speech occupying three printed pages. Allowance being made for the clergyman, the persons in the book speak at a length more or less in proportion to the grandeur of their position; and if the clergyman is the most pompous and long-winded it must be remembered that he was an earl's cousin. But really Dr. Fowle's book is very instructive. Sometimes he turns aside to preach a little sermon, and comes back to the thread of his story with a perfectly frank admission of the irrelevance of his digression. At other places he tells us a number of facts about the stage coaches—which was the fastest and how fast it was, and what Lord Londonderry said about a journey from Brighton to Dublin. And then come some facts about hackney coaches, which Dr. Fowle observes were established by statute in the year remarkable for the incorporation of the Bank of England and the destruction of Messina by an earthquake. The part which Gentle Edith plays in the story is not interesting, and, indeed, not important. She is not, in fact, mentioned till p. 140 of a book of 500 pages. The most remarkable thing about her was that the villagers were silly enough to call her Miss gentle Edith, "as if she had been so christened."

Filial affection is, of course, the key-note of Cordelia's history. But Mrs. Notley's heroine differs from her Shakspearean prototype in that her father is a merely shortsighted parent of this century, and that her sacrifice of self is made on the humble altars of misconception and mistake, the tutelary gods of the modern novel. A very little patience and the advice of a competent lawyer would have dispelled the difficulties which arose from a wild appeal to the Scotch marriage law which her rival uses to defeat her, and the selfish obtuseness of her father in thwarting her affections might have been overcome by an explanatory talk with her lover. The

same objections apply to the misunderstanding between another couple, which need not have lasted five minutes had the devoted lover of years not taken umbrage at a momentary slight. Apart from this weakness of construction, the story, which is told in a style not deficient in descriptive power, attains at least that golden mean of merit which deserves success at the circulating library.

"Cupid's Curse" is one of a collection of tales written before the age of nineteen. On this ground the author asks for the indulgence of the public, but it is doubtful whether the recommendation to mercy does not itself offer a reason for severity. That there are older people who write much worse can be easily admitted, but the public is not the fond mother of immature authors, and ought only to judge by intrinsic merit. These stories are very slight and simple: that is perhaps the most that can be said for them. They avoid mysteries, horrors, and crimes; most of the characters are extremely good, and a faultless heroine is left in the arms of a faultless hero at the end of most of them. The story called "Cupid's Curse," it should be explained, is so called only because Cupid's curse did not fall upon any of the characters, for the simple reason that, as they did not change old love for new, the invocation had no reference to them.

Herr Heyse's latest novelettes, published under the terribly philosophical title of 'Das Ding an Sich,' are graceful and elegant stories, such as we are accustomed to receive from his pen, written in the most musical German, and with the rare command of that difficult language which places Heyse on a level with the few great masters of the German tongue. The present sheaf of stories are all of a sad nature, and are all psychological studies. The first, which gives its name to the volume, deals with a young girl who receives instruction in Kant from a student who gains her affections and betrays her confidence. The second is a most artistic and powerful study of two persons whose lives have been pent in narrow grooves, almost equivalent to imprisonment. They free themselves from these conditions, and the effect of freedom upon natures unaccustomed to deal with this boon is admirably portrayed. "His Excellency's Daughter" is too dismal to be charming; but "Beppo the Stargazer," though sad, is harmonious. This last is an Italian story, and Heyse is enabled to introduce some of his exquisite pictures of Italian life and landscape.

Bismarck in the Franco-German War, 1870-71.

Authorized Translation from the German of Dr. Moritz Busch. 2 vols. (Macmillan & Co.)

Graf Bismarck und seine Leute während des Kriegs mit Frankreich: nach Tagebuchsblättern von D. Moritz Busch. 2 vols. (Leipzig, Gronow; London, Williams & Norgate.)

MESSRS. MACMILLAN have done well to bring out a translation of this now famous work. It has been said that the two volumes of Dr. Busch are overrated, and this is true in the sense that, as a literary performance, they do not stand high, being scrappy and disjointed to an extraordinary degree. On the other hand, their importance to historical students, and to all who care for an insight into the inner

complications of one of the most marvellous periods of modern history, and for a comprehension of the wonderful man figuring in the centre of it, is of the greatest. Nobody can understand the political history of the Franco-German war, nor the man Bismarck, its chief maker, who has not read the diary of the Reichskanzler's Boswell.

The translation of the 'Tagebuchsblätter' of Dr. Busch, a piece of work very difficult of performance, is on the whole excellent. Indeed, the English version is far more readable than the original, which is, even beyond the average of German books from the pens of learned men, diffuse in composition. There are sentences expanding themselves in their immeasurable flow of words over a whole page, the unravelling of which must have cost many a grievous headache to the translator. The cutting up of these heavy morsels of intellectual food has been done very neatly, resulting in two volumes which any reader may peruse with pleasure at a sitting. This certainly cannot be said of the original, to read which is, even to those most intimately acquainted with German, a somewhat painful labour.

Of course, the two volumes issued by Messrs. Macmillan are not free from some of the errors usually to be found in translations. In this instance they are the more pardonable as idiomatic expressions and colloquial language, the latter frequently of a singular kind, abound in the diary of Dr. Busch. A few of the errors into which the translator has fallen may be pointed out. In the highly interesting description of the meeting of Bismarck with Napoleon III., after the battle of Sedan, it is said that the French emperor looked "zu schwammig für die Uniform die er trug." The word "schwammig" here is translated "shabby," whereas it is literally "spongy" or "fungous." "Swollen" would be the best rendering. In almost the same sentence the word "niedergeschlagen" applied to the emperor is too literally translated as "broken down." It should be "dejected" or "desponding." "Würdig," which means dignified, is rendered "friendly" in the same chapter. A more curious mistranslation occurs further on, when Bismarck gives a very amusing description of some of the envoys who sat with him on the German Diet at Frankfurt, when he was there as representative of Prussia. Speaking of Count Thun, the Austrian envoy, he says, "Mit Thun war auszukommen: der war ein anständiger Mensch." This is rendered, quite contrary to its sense, "I got on well with Thun; he was an honest man." Now the word *anständig* never in any sense means "honest." It is literally "well-mannered"; but in colloquial language, when somebody is spoken of as "ein anständiger Mensch," the meaning is different. We should say in English, "He is a decent sort of fellow," which gives, also colloquially, the exact sense of the original. One of the most amusing blunders made by the translator is in the rendering of another speech of Bismarck's. Asking questions about one Herr Niethammer, he exclaims, "Es muss ein sehr gelehrtes Haus sein." This is gravely translated, "He must come of a very learned family." The translator evidently did not know that the word *Haus*, in English "house," is a slang expression common among German students, meaning a fellow or comrade; therefore "gelehrtes Haus" simply means a learned

fellow. The following may serve as an illustration of the use of the word "house" in this sense. There is a well-known engraving, found all over Germany, in which a student, looking out of the window of his room, addresses another, walking along the street hurriedly, with the question:—

Wo willst du hinaus
Du altes Haus?

To which the reply is,—

Ich ziehe aus.

The fun of the dialogue consists in the circumstances that the "altes Haus," or "old fellow," who declares that he is removing, has, while holding a pipe in his right hand, under his left arm the whole of his furniture—a bootjack. It is noticeable that, in all his conversations, Bismarck shows great fondness for using colloquial phrases current among students in the German universities.

There are numerous instances of such mistakes as those here mentioned, but it would be mere fault-finding to point out more, as they are, in most instances, of no great importance. It must be admitted that, taking the work altogether, the translator has performed a very perplexing work with considerable skill. What blunders there are may easily be corrected in the promised second edition. To this second edition there should also be added an index. The original has none—German books seldom have an index, any more than they have a binding—but it is rather rare to find a book issued by Messrs. Macmillan without an index. It is the more necessary in this instance as the work is made up of detached pieces, often mere broken utterances of the hero, which are utterly unintelligible unless connected with some other remarks, either previous or subsequent. To go in quest of such connexion at present means the proverbial search for a needle in a bundle of hay. There are few books for which not only a good but a very full index is more indispensable than for this of 'Count Bismarck and his People.'

OUR LIBRARY TABLE.

M. RAMBAUD's excellent *History of Russia* was reviewed at such length in our columns at the time of its publication that we can now do little more than announce the appearance of an English translation by Mrs. Andrew Lang, which Messrs. Sampson Low & Co. send to us. Still, we may repeat the statement which we then made, that it is a work which reflects great credit upon its author, and which well deserves to be studied by all who care to instruct themselves in Russian history. Its present English dress sets it off to great advantage. Filling two large volumes instead of a single small one, printed in large type on fine paper, adorned by several illustrations, provided with improved renderings of the maps, it is far more majestic than its original, and about ten times as costly. Mrs. Lang has done her work remarkably well. Not only has she adequately conveyed the sense of M. Rambaud's sentences, but she has constantly improved them by breaking up, abbreviating, and lightening those among them which were over long and ponderous. The history is now much pleasanter to read than it was before. And the change has been brought about without any sacrifice having been made of the solid merits of M. Rambaud's interesting and valuable work. A special word of merit is due to the genealogical tables which Mrs. Lang has compiled and appended, and which will prove of great use, especially to readers who have become bewildered among the princely pedigrees of old Russian days.

MR. R. B. FORBES'S *Personal Reminiscences* (Boston, Little, Brown & Co.; London, Sampson Low & Co.) are the record of a long and varied life. As a child he visited France during the war of 1812, and was thrice captured at sea. When he returned to his native land, he boarded with Mr. and Mrs. Galliver; the lady and her son still survive, so that a familiar and yet uncommon name may be perpetuated. His uncle was a merchant, who sent him to sea, before the mast, in one of his ships. Though the writer's sea-faring career is interesting, yet it has none of the charm which is associated with Mr. Dana's experience as a common sailor. He is justified by the result in regarding his career with complacency. He began life at thirteen, with a capital consisting of a Testament, Bowditch on Navigation, a quadrant, a chest of sea-clothes, and a mother's blessing. At sixteen he was third mate; at twenty he commanded a ship; and at twenty-six he was owner of the ship which he commanded. He gave up sea-faring at twenty-eight, and at thirty-six he was at the head of the largest American house in China. He was in China when Commissioner Lin imprisoned the foreign merchants, and took possession of the opium in their warehouses; and he saw the incident of the landing of Captain Elliot and hoisting of the British flag, so splendidly told by Macaulay in his speech on the war with China. Crossing the Atlantic in the Cunarder Europa, he was instrumental in saving many lives, at the risk of his own, when the steamer came into collision with and sank the sailing ship Charles Bartlett. When the Irish famine raged, Mr. Forbes joined with others in sending food to the value of 60,000*l.* in the Jamestown, going in person and superintending the work of charity. He has played a leading part in other matters which chiefly concern his countrymen. The volume is certainly worth reading, and Mr. Forbes appears to be a most praiseworthy specimen of a shrewd and intelligent New England merchant.

So many unimportant books have been reprinted in the last few years that it is refreshing to welcome a little volume just published by Pickering & Co., *Divine Breathings of a Pious Soul thirsting after Christ, in a Hundred Pathetical Meditations*. The reprint is from a copy of the fifteenth edition, London, 1775, the only edition now known to exist. If we do not mistake, nothing is said about the size of this earlier edition, and we believe it is like the present, very small,—what may be called 32mo. A short preface is given by Mr. Loftie, who was asked to contribute it. Mr. Loftie confesses that he has been unable to discover anything about the author, and, more curiously, can find no trace of any copy of the preceding fourteen editions. A page or two "To the Christian Reader" and a kind of epilogue are added to this "fifteenth" edition, signed Christopher Perin; but his identity or when he lived is left in equal doubt. Mr. Loftie conjectures that this Mr. Perin found a copy of the fourteenth edition, but the non-existence (if it be so) of any single printed copy before 1775 makes one suspect that the "fifteenth" may have been really the first—a pious fraud to recommend the book, which had turned up somewhere in manuscript. Perin acknowledges that he is ignorant who the author was, and even whether he was still living, and we can offer no guess about it. He lived probably early in the seventeenth century, and although these meditations are certainly not by Bishop Earle, they have somewhat of the style and manner of his 'Microcosmography.' By the way, it is well to remember that the 'Microcosmography' is said to have run through four editions in one year—1628. The 'Divine Breathings' are the work of a well-read and thoughtful man; some portions might induce us to give them to a Roman Catholic author; for example, Nos. 58, 90, and 92. On the other hand, there is more evidence that they were not written even by a minister of the Church of England, but by a Nonconformist or "precise puritan" of the day. Taken as a whole they are, in a remarkable way, free from the

slightest tinge of controversy, and may very profitably be read by either Catholic or Protestant. It would be unjust not to add that this little volume is an extremely pretty specimen of the Chiswick Press.

UNDER the title of *Local Gleanings relating to Lancashire and Cheshire* a large amount of very interesting antiquarian and genealogical matter has appeared week by week in the columns of the *Manchester Courier*. These papers, which commenced in 1875, have been regularly reprinted in a quarto form, and are issued to subscribers every quarter, a limited number only being printed. Vol. I. (1875-6) is nearly out of print; Vol. II. (1877-8) has just been issued. Mr. Cornish and Mr. Day of Manchester are the publishers.

THE fourth part of the *Churches, Castles, and Ancient Halls of North Lancashire*, just issued (Lancaster, Milner), contains a good account of Furness Abbey, illustrated by six heliotype plates of the existing ruins and a careful ground plan. The letter-press fully sustains the character of the previous parts, and gives much interesting information.

THREE Library Reports of considerable interest have just reached this country from America, those, namely, of Mr. Spofford, Librarian of Congress, Mr. Justin Winsor, Librarian of Harvard University, and Mr. Cutter, Librarian of the Boston Athenæum. The first announces large accessions of books and a woeful limitation of space for accommodating them. There remain but twenty feet of available shelf-room in the Capitol for future additions to the library. Mr. Winsor shows how he has applied himself, with characteristic earnestness, to the adaptation of his library to educational uses and to the practical needs of a university. He states that the insertion of bibliographical notes in the supplement to the quarterly bulletin of books added to the library has much increased the demand for that periodical list. Mr. Cutter's Report, which is his tenth, reviews the condition and progress of the Boston Athenæum Library during the last decade. Printed in a small diamond type on one side of a small broadsheet, the document is a typographical curiosity, containing in its three columns a clear statement of the changes in management, the improvements in arrangement, the progress in printing a catalogue, the publishing of monthly annotated lists of new books, and other important bibliothecal labours accomplished during the last ten years.

FROM Scotland comes the Report of the Dundee Free Library, which announces that a larger number of volumes has been issued from the Lending Library than in any previous year. The Fine-Art Gallery has been enriched by a bequest which includes four sketches by Wilkie. The Report claims for Mr. Kennedy, of Dundee, the invention of the so-called "Morgan Indicator."

MESSRS. GRIFFITH & FARRAN send us the *St. Albans Diocesan Calendar*, which seems to be well arranged and complete. The price is very low.

MR. G. N. HOOPER has reprinted some excellent remarks on the carriages shown at the Paris Exhibition. Messrs. Wertheimer & Lea are the publishers.

MESSRS. WARD, LOCK & Co. send us *Facts about Champagne and other Sparkling Wines*: an excellent account of the wines and vineyards of Champagne and the Loire. Notices are also given of the sparkling wines of the Moselle and Switzerland. The same publishers have issued in their "Christian Knowledge Series" Doddridge's *Rise and Progress of Religion*, edited by Mr. F. A. Malleeson.

MR. HARRISON, of Pall Mall, has sent us *The Club Directory*, compiled by Col. Ivey. It contains a list of clubs in London and the country, also on the Continent, in India, the colonies, and the United States. The London list begins with the Albemarle and closes with the Windham. The compiler would do well to observe uniformity. Of some clubs, for instance, the committees are given and of some not. The modern proprietary clubs,

which are not clubs in the proper sense of the word, might be relegated to an appendix.

WE draw the attention of Biblical scholars to Rabbi Jacob Reifmann's new publication in Hebrew, called *Or Boker*, which contains the beginning of his critical notes on the books of Samuel.

LIST OF NEW BOOKS.

Fine Art.

Pattison's (Mrs. M.) *Renaissance of Art in France*, 2 vols. 2*l.* Poetry and the Drama.

Cowan's (Rev. W.) *Poems*, chiefly Sacred, 12mo. 5*l.* cl.

Jercrain's *Wife*, and other Poems, 12mo. 3*l.* 6*cl.*

Swanwick's (C.) *Kofer*, a Drama, 8vo. 3*l.* 6*cl.*

Law.

Bedford's (E. H.) *Guide to Smith on Contracts*, 8vo. 3*l.* 6*cl.*

Bedford's (E. H.) *Student's Guide to Stephen's New Commentaries on the Laws of England*, 8vo. 12*l.* cl.

Broughton, Agnew, and Henderson's *Code of Civil Procedure*, Act 10 of 1877, roy. 8vo. 6*l.* 3*cl.*

Philosophy.

Courtney's (W. L.) *Metaphysics of John Stuart Mill*, 5*l.* 6*cl.*

History and Biography.

Dante's *De Monarchia*, translated by F. J. Church, 8vo. 4*l.* 6*cl.*

History of the Israelites and Jews, Philosophical and Critical, 2 vols. cr. 8vo. 18*l.* cl.

Knox (John), *Genealogical Memoirs of*, by Rev. C. Rogers, 10*l.* 6*cl.*

Pepys's (S.) *Diary*, with Memoir, edited by Richard Lord Braybrooke, cr. 8vo. 2*l.* cl.

Scott's (Sir W.) *Memoirs* by J. C. Lockhart, Library Edition, Vol. 2, 8vo. 8*l.* 6*cl.*

Geography and Travel.

Blunt's (Lady Anne) *Bedouin Tribes of the Euphrates*, edited by W. L. B., 2 vols. cr. 8vo. 24*l.* cl.

Campbell's (J. F.) *My Circular Notes*, cheap edition, cr. 8vo. 6*l.*

Greenwood's (J.) *Stirring Scenes in Savage Lands*, 8vo. 5*l.* cl.

Science.

Dowse's (T. S.) *The Brain and its Diseases*, Part 1, 8vo. 10*l.* 6*cl.*

Griffith's (W. H.) *Materia Medica and Pharmacy for Medical Students*, edited by G. F. Duffey, 8vo. 9*l.* cl.

Richardson's (B. W.) *A Ministry of Health and other Addresses*, cr. 8vo. 10*l.* 6*cl.*

General Literature.

Blakiston's (J. R.) *The Teacher, Hints on School Management*, cr. 8vo. 2*l.* 6*cl.*

Clarke's (F.) *The Unrepealed Acts of the Lieut.-Governor of Bengal in Council*, with Notes, roy. 8vo. 48*l.* cl.

Gladstone's (Right Hon. W. E.) *Gleanings of Past Years*, Vols. 1 and 2, roy. 16mo. 2*l.* 6*cl.* each, cl. 1*l.*

Joselyne's (L.) *Love's Revenge*, 2 vols. cr. 8vo. 21*l.* cl.

Keat's (R. S.) *The Monk of St. Gall*, 12mo. 5*l.* cl.

Scott's (Sir W.) *Waverley Novels*, Vols. 18 and 19, illustrated edition (Black), 12mo. 2*l.* 6*cl.* each cl.

Sketches of Character and Tales, by Tony Quiz, fcap. 2*l.* cl.

Stories that Come True, by Prudentia, sm. 4to. 6*l.* cl.

Wylie's (A. H.) *Chatty Letters from the East and West*, 12*l.* 6*cl.*

BETWEEN TWO POSTS.

STAY with me, relic of the rose
I gave her in love and June;
I knew she must send you back, I suppose,
Some Autumn day, but the day she chose
Seems many a day too soon.

Silken-coffined you lay in her breast
And felt her heart grow cold,
And so died slowly, at least soft-pest,
Not as my heart dies now; for the rest,
'Tis much the same when told.

A word may come, there may yet be room
To hope and hold your troth;
Lie here at my heart and share its doom—
If life, you may yet come forth from your tomb,
If death, I have buried you both.

ARTHUR O'SHAUGHNESSY.

A DIARY OF MILTON'S AGE.

Hampstead, Jan. 23, 1879.

AMONG the Additional Manuscripts in the British Museum I have lately come across an interesting and, in some respects, an important volume. It is a very tiny little book, only measuring 5½ inches in height by 3 inches in breadth, and numbered on the back 23146. It is described as the Autograph Diary of the Rev. Thomas Dugard, Incumbent of Hartlebury, co. Worcester, and the entries extend over a period of exactly ten years, from the 25th of March, 1632, to the 24th of March, 1641½. The handwriting is very cramped, and the memoranda are all in Latin, and many of the words are contracted. It is consequently a difficult work to make out the sense in every instance, and very trying to the eyesight. Small portions of it are in cipher. The two circumstances which give to it its greatest value are its connexion with the life of John Milton, and its connexion with the history of the 'Eikon Basi-

like.' The entries begin with the writer's career at Cambridge in March, 1632, at which University he was a contemporary for a brief period of Milton, who left college in July, 1632, and as Dugard gives us a very full account of his own studies, the names of the books he read every day, and the daily routine of his college life, we gain even a clearer and better idea of the poet's academical studies than Prof. Masson has given us from the earlier diary of Sir Symonds Dewes. But more than this. Dugard tells us that one of his own intimate companions was Edward King, Fellow of Christ College, who we know from other sources was Milton's dearest college friend, and on whose untimely death, in 1637, he composed his most exquisite elegy of 'Lycidas.' Dugard pays King a farewell visit on the latter leaving Cambridge, and at a later part of his Diary peruses the verses written to his memory. Visits to Hobson, the Cambridge carrier (not the subject of Milton's well-known epitaph, but his successor in the business), occur more than once. He reads, among a host of miscellaneous books, 'Green's Groat's Worth of Wit,' that work so often quoted for its early contemporary notice of Shakespeare. On leaving college he seems to have become head master of Warwick Grammar School and domestic chaplain to the famous Parliamentary general, Lord Brooke, who was afterwards killed at the siege of Lichfield, and of whom Milton speaks so highly in his 'Areopagitica.'

But the most curious fact in connexion with the Diary is its elucidation of an obscure point in the literary history of the 'Eikon Basilike.' Thomas Dugard was the younger brother of William Dugard, head master of St. Paul's Grammar School, who in 1649 lost his post for printing the 'Eikon.' Now at the foot of the frontispiece of that book are the initials "G. D.," which are said by the opponents of Charles I.'s title to the authorship to stand for G[auden] D[esigner] or G[auden] D[ean of Bocking]. Dr. Wordsworth, however, in 1824, pointed out that these initials evidently mean G[ulielmus] D[ugard], the printer, and this suggestion is proved beyond all possibility of doubt by his brother's diary. Thomas Dugard uses throughout his memoranda, but especially in the pedigree of his family at the end, a very peculiar and striking capital D, so quaint that one would hardly take it for a capital D at first sight. Now, in the earliest edition of the 'Eikon' printed by William Dugard (a copy of which is in the hands of the Rev. Thomas Ford Fenn, head master of Trent College, near Nottingham) this very letter is printed at the foot of the frontispiece, and was evidently used to show who was so intended by these initials "G. D." I cannot help thinking that a careful perusal and a consequent edition of this diary by the Camden Society would form a valuable addition to our knowledge of the most interesting period of the great Civil War.

EDWARD SCOTT.

THE MOOR OF DENMARK.

Molsash, by Ashford, Kent.

ANY genuine discovery or valuable suggestion connected with Shakespeare's text may be expected to excite controversy. It is the best of rules that we are not to tamper with the *textus receptus*, unless there be unmistakable evidence of corruption; and no conjectural emendation can be accepted if it accounts not plausibly for mistake of type or misreading of manuscript. But Mr. George Bullen disturbs no text. He simply offers to us what I for one hold to be a valuable suggestion regarding the personal appearance of Claudius, whose swarthy hue is in direct contrast with the fair skin and light-coloured hair of the "noble Dane," his murdered brother, and also with the inherited fairness of "the young Hamlet." If correctly judged, as I hold it to be, it offers an interesting revelation of temperament, and helps to explain Hamlet's constitutional deficiency of will. It is not necessary here to enlarge on the views thus opened.

But Dr. Brinsley Nicholson diverts attention

from the chief subject into an altogether subordinate side-issue, and uses his argument in such a manner as to suggest that the theory of Claudius being swarthy is in itself wrong. A chain's strength is duly tested by its weakest link, but the quibble (accepted or refused) on the word "Moore" in no sense can be held as a link of the chain. It is merely an illustration, which connects itself possibly with the general interpretation: nothing more. I attach less weight to it, but it is far from being unsupported by the typographical peculiarities of the quartos. The 1604 and 1605 editions have "Moore" with a capital; and not another capital letter (unless initials) in the twenty-four lines, with the exception of the word "God." An early undated edition, "London, Printed by W. S. for John Smethwicke," while it has notably the word "Moore" printed in italics and with a capital, has no other words similarly doubly emphasized, in a speech of twenty-seven lines, except the proper names *Hieron, Mars, and Mercurius*. It is somewhat rash to assert, as though it were proved, that the first folio, 1623, was "printed from the author's manuscripts." Dr. Nicholson may incline to this view, as my old friend Allan Park Paton does (and thence attaches a peculiar importance to the use or omission of capital letters), but it is by no means proved incontestably. The emphasis falls equally on "Mountaine" and "Moore," both being here printed with an initial capital letter, and not italicized.

Again, Dr. Nicholson's pressing the objection about "feeding on a Moorish slave," as conclusive against the "Moor" quibble theory, is scarcely fair criticism. That Shakespeare frequently indulged his audience, and himself, with such double meanings as this *Moore versus moor*, is known to every student.

One more word on the amazing declaration that Vulcan's griminess was not at all fixed and indurated. Although not favoured with a sight of the original Mulciber, many of our modern Vulcans have I seen "washt o' Sundays," but they do not so easily get quit of the smoke and grime as Dr. Nicholson imagines. Five years spent near Low-moor Ironworks, Yorkshire, gave me some experience of this fact. Shakespeare elsewhere mentions the sootiness of Vulcan:—

That face of his . . . it was besmear'd
As blacke as Vulcan, in the smoke of warre.
Twelfth Night, v. 1.

Finally, we must not allow these objections to the words *Moor* and *Vulcan* to blind us to the merit of Mr. Bullen's suggestion regarding the Claudius whom Shakespeare saw, in his mind's eye, as a beetle-browed, grim-visaged, dark man; although handsome enough, apart from Hamlet's justified exaggeration, to win the favour of Queen Gertrude. J. W. EBSWORTH.

THOUGH it does not affect my main arguments, let me apologize to you and Mr. Bullen for an unaccountable error which a casual reference to the passage has revealed to me. I had consulted Booth's reprint for the very purpose, yet have stated that "Mountain" and "Moore" in the 1623 'Hamlet' are printed as *mountain* and *moor*. The existence, however, of the two M's is almost as fatal to the Maroccoite hypothesis as would have been the two small m's. B. NICHOLSON.

EDUCATION AT SMYRNA.

IN a report made by Mr. Stab, the Consul-General of Guatemala, on Education in Smyrna, he not only gives statistics of the schools and an account of the course of instruction, but a very curious picture of the literary activity of the mixed population. He estimates the population at about 120,000, and the children at school at 11,000. The Greeks form a large body, larger than the population of any city in Greece. They are fully provided with schools under trained masters, and besides a daily paper have others published twice a week. They have printed some school and church books and translations, among others Stanley's 'How I Found Livingstone.' The small community of the Armenians, besides providing for

their scholars, have done still more in the way of printing and translations. The Jews have woke up at last, have good teaching—thanks to the Alliance Israelite—a weekly newspaper, and several books in their Spanish dialect in Hebrew type. Although Constantinople prints for the Turks, they have produced a few poems and religious works, and keep up two newspapers, one daily. The European community figures well in this report. Italians have gone to leeward, and the Italian Government, anxious to recover its prestige, has subventioned two small schools. The French make a large show, for the missionary schools have been largely supported for years by the French Government. The English language receives no care and no encouragement, but there are several leading schools professing to be English, and English is taught in most of the boys' and girls' schools of the other nationalities. Greek schooling has been greatly indebted to English efforts, and the Evangelical school remains under shelter of the English flag. The large boarding-school of the Prussian Deaconesses has been very much patronized by the English. Mr. Stab's Report is a complete picture of the way in which these various sectional institutions have made progress under the tolerant Turkish administration. Turkish alone seems to have small place outside the Turkish College and the English Colleges. The Greeks have lately appointed a teacher of it. Many of the Jews, Greeks, Armenians, Turks, and even Catholics are found in the English and Protestant schools.

ROBERT DICK AND HUGH MILLER.

IN early life Hugh Miller was a copious letter-writer, but at the time when he knew Mr. Dick he was quite the reverse. He told his friends that they must consider his newspaper a bi-weekly letter from him, and his epistolary performances were few and brief. It did not startle me, therefore, to find a parcel of letters of a geological character among my materials for the Life, although his replies were absent. He published every geological discovery that came in his way, and gave ample details of his geological tours in newspaper articles. His acknowledgments of what was due to Mr. Dick were full and cordial. Within a couple of years of his death, Mrs. Miller issued the 'Cruise of the Betsy' and the 'Rambles of a Geologist'; and in these, chiefly in the latter, will, I think, be found all the really valuable and important matter which Mr. Smiles not unnaturally supposes to lie hid in the missing letters to Mr. Dick. If Mrs. Miller, who was assisted in preparing those works for the press by the Rev. W. S. Symonds, of Pendock Rectory, found the letters superseded by the articles, there is not much mystery in her having omitted them from the materials for the biography. Letters of Hugh Miller, with the contents of which the world had not already been made familiar, were exactly what were wanted in producing the second volume. F. BAYNE.

MR. SYMONDS'S 'SHELLEY.'

38, Marlborough Hill, St. John's Wood, Feb. 3, 1879.

AS neither Mrs. Meynell nor Mr. Kegan Paul has adduced any evidence that Miss Clairmont "originated," before 1820, the tradition that Fanny Godwin was in love with Shelley, I presume the living lady stands cleared of the imputation of having calumniated the dead. As to the question whether Fanny loved Shelley or not, it is only just to those who think she probably did to set over against the emphatic denial which I extracted from Mr. Paul's 'Godwin,' on the 18th ultimo, another extract from that work, showing that the denial rests on absolutely nothing but conjecture. At p. 243 of vol. ii. we read:—"There is nothing whatever in the Godwin or Shelley papers which throws even the smallest ray of light on Fanny's death, and conjecture is idle, even if inevitable. There is no trace of disappointed love, no sign of any exceeding weariness of life, except in moments of occasional despondency, which were constitutional."

Thus there is no evidence to clash with that which I have given from Mrs. Gisborne's journal, which remains to be judged on its own merits.

In the matter of Shelley's heart and ashes, I should be sorry to disturb by a single word the placid "content" with which Mrs. Meynell ranges herself "on the side of the poet's representatives"; but if that term has any meaning whatever, it is due to the "poet's representatives" to call attention to the following passage in the invaluable article which Mr. Garnett contributed to the *Fortnightly Review* for last June, from papers entrusted to him by Shelley's son:—

"Mr. Trelawny expresses some solicitude respecting the custody of Shelley's ashes in the Protestant cemetery at Rome. They assuredly have not been removed by Shelley's family, nor, as is hoped and believed, by any one else. He will also be gratified to learn that Shelley's heart is not 'in an ornamental urn on a mantelshelf,' but in a shrine especially dedicated to it, associated with other relics."

There is no occasion to press any further the question of the remaining assertions made in Mrs. Meynell's first letter, these being virtually withdrawn by last week's plea of not having made any; but it is not just a little inconsistent to decline to cite Mr. Symonds's inaccuracies, &c., for my "benefit," on the ground that they are duly set forth in certain reviews, when the reason given in the first instance for arraigning Mr. Symonds was that "nowhere," to Mrs. Meynell's "knowledge," "has any remark been made upon certain loose conjectures, not to say errors of fact," and so on? As to any benefit which I might derive from a list of the inaccuracies and uncertainties, I cannot but have some doubts, and I am quite willing to acquiesce in the absence of such a list.

H. BUXTON FORMAN.

* * We cannot publish any more letters on this subject.

Literary Gossip.

It is understood that the experiment of illuminating the Reading Room of the British Museum with the electric light has proved, so far as is yet ascertained, perfectly successful; and it is hoped readers may before long be able to use the room during the evenings, subject to the conditions we mentioned last week.

THE Committee of the Reform Club have conferred the privilege of a month's honorary membership on Mr. Bret Harte.

M. ALPHONSE DAUDET is at work on a new novel, which will be called 'Les Rois en Exil.' The late King of Hanover and other dethroned monarchs will figure in it.

A NEW novel by M. Zola is about to appear in *Le Voltaire*.

THE Rev. T. K. Cheyne, of Balliol College, Oxford, has in the press a new translation of Isaiah, with an elaborate commentary. The book will be completed in two volumes.

M. RENAN writes, as a member of the Commission du Corpus Inscriptionum Semiticarum, to a Correspondent: "Nous allons enfin imprimer. Chypre sera dans les premières feuilles. Vous savez de quelle importance il serait de trouver les originaux de Pococke (Richard) et de Porter (Gesenius, 'Monum. Phœn,' p. 123 et suiv.). Croyez-vous qu'il y ait quelque chance?" As far as we know, those originals are in no public library of the kingdom. Possibly all or some of them are kept in some private library.

THERE is a talk at Cambridge of building a fresh hall of residence for lady students. Girton College is being a second time enlarged, and

is always full. Newnham Hall is quite full, and so is Norwich House, which has been taken temporarily, although very unsuitable for a permanent establishment. Twenty other students have to be accommodated in lodgings, besides many who reside with friends or relatives in Cambridge. The number of applications from those intending to enter next October is already large. Consequently it is proposed to build a new hall close to Newnham Hall, of about the same size. Very probably lecture rooms suited for the general work of the Women's Educational Association may be included in the plan. A sum of about 3,000*l.* is already available for the project, but at least 10,000*l.* will be required.

AMONG the MSS. of the late Sir Henry Miers Elliot, K.C.B., which have been recently acquired by the Trustees of the British Museum, there are several which relate to Afghanistan and the neighbouring territories. The Oriental Manuscript, No. 1861, contains a very good account in Persian of the various tribes formerly and now constituting the Afghan nationality; at the present moment its interest should especially recommend it to readers of the original sources of Indian and Asiatic history.

THE Rev. W. H. Brett, who is in charge of the missions of the Church of England, connected with the Society for the Propagation of the Gospel, on the river Pomeroun, in the county of Essequibo, has collected and preserved the fast-failing records of the aboriginal inhabitants of British Guiana, as affording matter of importance to all who study the early history of the various races of mankind, and whatever illustrates the development of their mental endowments. It is, therefore, proposed to publish the work by subscription. The work will consist of five parts, each illustrated by two designs, drawn by Mr. Brett. The first part will contain the Arawak legends; the second, the Warau; the third, the Caribi; the fourth, the Accawai. These may be termed national collections, showing the mythology of each tribe, and what little they know, or think they know, of their own history. The fifth and concluding part, entitled "Fanciful Legends," is of a more miscellaneous character, and contains tales familiar to the half-breeds, or, as they are locally termed, "Bovlanders," as well as to the aboriginal Indians. The volume will be issued by Messrs. Unwin Brothers, Oxford Court, Cannon Street.

MR. MACVEY NAPIER has now placed in the hands of Messrs. Macmillan & Co. for publication the selections from his father's correspondence, which were printed more than a year ago for private circulation, and were reviewed in this journal. To the volume as published will be added further letters from Lord Brougham, Lord Macaulay, Mr. Thomas Carlyle, and others.

ON Wednesday evening Miss Mathilde Blind read to some of her friends a lecture on the famous metrical romance of Gottfried of Strassburg, 'Tristan.' The lecture was the result of her preparations for a work on the subject.

MR. FRANCIS H. GRUNDY'S 'Pictures of the Past: Memories of Men I have Met and Places I have Seen,' which Messrs. Griffith & Farran announced last week, will, it is said, contain what is in reality the longest biogra-

phical notice that has as yet been accorded to the brilliant but unfortunate Patrick Branwell Brontë. Even this must, however, of necessity be short: the life was a short one, for Branwell died at the early age of twenty-eight; but during the few years of Mr. Grundy's intimacy with him he had so won Mr. Grundy's friendship and affection as to make the latter feel it incumbent on him to endeavour

"to clear his name from the weight of accusation heaped upon it. I knew him," says Mr. Grundy, "and, I believe, all the family, better than Mrs. Gaskell did, as a dear old friend, who from the rich storehouse of his knowledge taught me much. I make my humble effort to do my duty to his memory. His letters to me revealed more of his soul's struggles than, probably, was known to any other. Patrick Branwell Brontë was no domestic demon—he was just a man moving in a mist, who lost his way. More sinned against, mayhap, than sinning, at least he proved the reality of his sorrows. They killed him, and it needed not that his memory should have been tarnished."

THE fund for replacing the Birmingham Free Library is now expected to reach some 5,000*l.* beyond the amount originally asked for as necessary, viz., 10,000*l.*

THE University of Leipzig, as well as some other German universities, intends to celebrate the centenary of the birth of F. K. von Savigny, born in 1779. The University of Breslau celebrated, on the 24th of January last, the second centenary of the birth of the philosopher Chr. Wolf.

MR. A. J. WILSON, the author of 'Resources of Modern Nations,' has in the press a new work on banking reform.

THE excellent work published in 1865 by the Comte de Puymaigre, under the title of 'Chants Populaires recueillis dans le Pays Messin,' has been supplemented by an attractive and interesting little volume entitled 'Chants Populaires Messins recueillis dans le Val de Metz en 1877 par Nérée Quépat,' or rather by M. René Paquet, a member of the French Bar. The songs were for the most part communicated to him by "simples cultivateurs," and from them, in villages not far distant from Metz, he has been able to collect thirty-two specimens of popular poetry which had escaped the notice of M. de Puymaigre.

PER HANSELL, the learned editor of Stjernhjelm, Rosenhane, and many other early Swedish writers, died at Upsala on the 29th ult., in his sixty-fourth year.

MR. W. HAMILTON, the author of the 'Lives of the Poets Laureate,' writes:—

"Your reviewer points out the absence from my chronological table of the date of the birth of Laurence Eusden. This omission caused me considerable annoyance; I had tried to obtain the date in the manner suggested, and every other way I could think of, without success. Every biography of Eusden is wanting in this, and only the most meagre information is given about him. I cannot even learn where he was buried. I regret I was in error as to the burial of Colley Cibber. I relied upon the authority of the late Dr. Doran ('Their Majesties' Servants,' second edit., 1865, p. 226), who says he died in Berkeley Square, and was buried, with kings and heroes, in Westminster Abbey. Will Col. Chester kindly inform me where the great hero of the 'Dunciad' was interred?"

MESSRS. C. KEGAN PAUL & Co. have in the press a collection of the letters written by the late Mr. Joseph Kay, Q.C., on 'Free Trade in Land.'

MESSRS. GRIFFITH & FARRAN will shortly

publish a work entitled 'Stories from First English Literature, with some Account of the Origin of Fairy Tales, Legends, and Traditional Lore, adapted to the Use of Young Students.' The main object of the writer, Miss S. J. V. Dodds, has been to give an account of the English authors and their works who wrote before the era of printed books.

MR. RALSTON will tell stories to children with a fringe of comparative mythology for grown-up people in St. James's Hall, some afternoon about three weeks hence. The proceeds will be given to the sufferers by the failure of the City of Glasgow Bank.

MESSRS. MACMILLAN & Co. have in the press a new and revised edition of Prof. Stanley Jevons's 'Theory of Political Economy.' The same publishers announce a popular 'Life of Victor Emmanuel, First King of Italy,' by Miss Georgiana S. Godkin.

MRS. MACQUOID will commence a story in the March number of *Kensington*. Prof. Leith Adams, F.R.S., is to contribute a series of studies in natural history to this magazine, which is edited by his wife.

M. BYCHKOV has commenced the publication of the Catalogue of the Manuscripts contained in the Imperial Library at St. Petersburg. A notice of this important work occupies a prominent position in the last number of *Old and New Russia*. To the Catalogue are added bibliographical and historical notes of great value.

A CORRESPONDENT writes:—

"Père le Long, in his 'Bibliotheca Sacra,' mentions a London edition of the Lithuanian Bible, by Samuel Boguslaw Chylinski, printed in 1660. Neither the British Museum nor the Bodleian Library possesses such an edition, but both have copies of a pamphlet entitled 'An Account of Chylinski's Translation of the Bible,' with testimonials from the Vice-Chancellor and Professors in the University of Oxford, printed at the University Press, in 1659. In 'The Bible of Every Land' (Bagster, 1860, p. 312) it is said 'that all the copies of this edition (1660) appear to have been destroyed, with the exception of a fragment without title, proceeding no further than the Psalms; no mention is, however, made where this fragment is to be found. We know that neither St. Petersburg nor Moscow has a copy of this edition. It seems from Graesse ('Trésor des Livres Rares') that, according to Jocher in his 'Slavonic Bibliography' (Wilna, 1835-40), a copy of this edition exists in the University Library of Wilna. If a copy exists in England I shall surely be informed of the fact through the medium of your columns."

THE *Organ der Militär-wissenschaftlichen Vereine* at Vienna contains a most interesting article on the strategy of Moses and Joshua, by Major Edmund Hoffmeister. The author takes the Biblical texts as they stand, without paying attention to the dealings of the modern critical school with the Old Testament. A map is appended to the Major's essay.

THERE come tidings from Norway which are of interest to all students of folk-lore. Mr. Moltke Moe has lately been making a number of expeditions in search of Scandinavian popular fiction, and he last summer collected a rich mass of materials, the greater part of them coming from Nedre Thelemarken. The result of his researches into Northern folk-lore and mythology will before long be made public. His name will be familiar to many readers: for he is the son of Bishop Jorgen

Moe, the joint-editor with P. Chr. Asbjørnsen of the 'Norske Folke-Eventyr,' so excellently rendered into English by Sir George Dasent under the title of 'Tales from the Norse.' Mr. Asbjørnsen has been for some time busied upon an illustrated edition of that work and of the second series, the latter known to us by the name of 'Tales from the Fjeld.' Proofs of three of the illustrations are now before us. One is an engraving after Tidemand's well-known picture of a storytelling in a Norwegian cottage. The others, by Hans Gude, represent a sportsman triumphantly holding up a gigantic capercaillie, and a boat scudding before a storm, the steersman gazing with apparent alarm at three cormorants of spectral appearance, which are balancing themselves on what seems to be a fragment of a wreck. Mr. Asbjørnsen hopes to bring out the work during the present year. If we may judge from the specimens of the illustrations which we have mentioned, it will interest alike the lover of art and the student of folk-lore.

ELEVEN ladies presented themselves for examination at the recent Matriculation Examination of the University of London: of these nine passed; out of the nine, six are in the Honours division, four being marked as deserving prizes, and one standing second among the whole number of candidates examined.

OUR Naples Correspondent writes:—

"Another Congress is announced to take place in Naples next year, and it is of all the societies of 'Storia Patria' of the kingdom. Since the resurrection of Italy great efforts have been made to investigate her history in every department; and in that of art, with which is connected the general history of a country, Southern Italy has had the good fortune to have been explored by the indefatigable Commendatore Salazar, one of the directors of the National Museum."

AMONG the books published in Paris this week are the first three volumes of the 'Discours Parlementaires de M. Thiers,' comprising those delivered between 1830 and 1836, and edited by M. Calmon; the first two volumes of the 'Dix Ans de l'Histoire d'Angleterre,' by Louis Blanc,—the following works relating to French history: the second volume of the 'Lettres du Cardinal Mazarin pendant son Ministère (1644-1647)'; 'Le Cardinal de Retz et ses Missions Diplomatiques à Rome,' by R. Chantelauze, a supplement to the same author's work, 'Le Cardinal de Retz et l'Affaire du Chapeau'; 'Le Récit de Nicolas Muss, le Reître, Serviteur de M. l'Amiral, Épisode de la Saint-Barthélemy,' with notes by Charles du Bois-Melly; 'Le Maréchal Davout, Prince d'Eckmühl, Raconté par les siens et par lui-même, Années de Jeunesse,' by the Marquise de Blocqueville, née d'Eckmühl,—the fifth issue of M. André Daniel's annual, 'L'Année Politique 1878'; a monograph on Celsus, under the title of 'Celse et les Premières Luites entre la Philosophie Antique et le Christianisme Naissant,' by E. Pélagaud; '14 Mois dans l'Amérique du Nord,' by Comte Louis de Turenne; and the following novels: 'Madame André,' by Jean Richepin; 'Clarisse,' by Ernest Daudet; and 'La Joueuse,' by Adolphe Belot.

THE death is announced of Mr. R. H. Dana, the author of the 'Buccaneer,' and the father of the novelist.

SCIENCE

Manual of the Geology of Ireland. By G. Henry Kinahan, M.R.I.A. (C. Kegan Paul & Co.)

WHEN the late Sir Roderick Murchison made his first official visit to Ireland, as Director-General of the Geological Surveys of the United Kingdom, he declared that it would be his last. For dulness the geology of the country could scarcely, according to him, be matched anywhere in Europe, whilst the climate and discomforts to be endured by any one working it out were such as would not be tolerated by any Englishman. How far the veteran geologist was justified in these strictures may well be doubted when the varied contents of this book are studied, and also when we consider the rough quarters enjoyed (!) by some of the Government geological surveyors at the present moment in England.

It may be admitted, however, that, with some striking exceptions, there is a certain monotony and want of diversity in the geological features of the Sister Isle. This is attributable to two facts, which afford a key to its general structure, viz., the enormous extent of the Carboniferous Limestone beds, and the small elevation of most of the land thus formed. In Mr. Kinahan's words,—

"More than one-third of the country is less than 250 feet above the present sea level, and, if the sea were to rise 500 feet, most of it would be submerged, two archipelagos only remaining, one in Ulster with Connaught, and the other in Munster with South Leinster, while Central Ireland would be an all but uninterrupted expanse of sea."

But when we have admitted this, all has been said that can be brought forward against Ireland as a field for the geologist. The great northern flow of basalt, with its 'Giants' Causeway'; the debatable rocks at the top of the Carboniferous series, and the equally debatable deposits at their base; the mysterious Dingle beds, the contested metamorphic and non-metamorphic character of the granites, the vast peat-bogs with their giant elks,—all these and many other points will always make of much of Ireland classic ground to the scientific hammerers of all countries.

Since the lamented death of Sir Richard Griffith, Mr. Kinahan is probably the most experienced of Irish geologists. Trained as a field observer in the school of Portlock and Jukes, he has for many years been the second officer of the Irish Geological Survey. The results of his incessant work are buried in many of the maps and "Explanations" issued by that Government Department, but he has not been content to address the limited circle of readers to whom these publications are available, nor, indeed, could his strong personality suffer to be suppressed amidst the dry details which alone are admissible in such memoirs. As an original observer Mr. Kinahan has not unfrequently been opposed to the theories of some of his colleagues, and this has led to more than one unofficial publication on his part, such as his little book on 'Valleys and Faults,' and, it may be presumed, the present work.

There is often good to be derived from the personal writings of official men. A résumé of the work done by a department by its responsible head is valuable, but it is infinitely more valuable when it can be read side by side

with one by a competent subordinate. This is what the reader is now enabled to do by the books of the Director of the Irish Survey and his lieutenant.

The former, Prof. Hull, only a few months ago brought out an interesting little work on the Physical Geography and Geology of Ireland, drawn up on lines similar to those of Prof. Ramsay's well-known 'Physical Geography and Geology of Great Britain'; and now as an addendum, and to some extent as a corrective, comes Mr. Kinahan's more detailed and more important 'Manual,' which may be compared, as to form and intention, with Woodward's 'Geology of England and Wales.'

Freed for the nonce from the trammels feelingly alluded to by him in the *Athenæum* of the 19th of October, Mr. Kinahan has given the world a thoroughly satisfactory handbook to the geology of his native country, in which full, but we think not undue, weight is given to his own conclusions wherever these differ from those of other observers. There is no fine writing in the book, but there is a vast amount of condensed fact, such as could only be brought together and arranged in well-proportioned order by a man saturated with his subject. It owes its origin to the circumstance that Sir Richard Griffith's well-known intention of writing a Geology of Ireland had been finally given up by him. Mr. Kinahan has bravely filled the gap, and his old friend and master would have rejoiced in the fulfilment of his wishes had he lived to receive the graceful dedication of this 'Manual.'

The many disputed points in Irish geology are clearly handled by the author; and, although he naturally prefers his own views to those of others, he in all cases refers the reader to the latter. The thick series of grits, shales, and conglomerates to which Jukes gave the name Dingle Beds, and which he referred provisionally to the Old Red Sandstone, are now proved to be of Silurian age, a point Sir R. Griffith always maintained, but did not live to see recognized. We now find Mr. Kinahan going a step further, and denying the presence of any Old Red Sandstone at all (that is, of Devonian age) in Ireland. The lower portion of what has hitherto been regarded as such he groups with the Dingle beds as Silurian, and the rest he classes as Lower Carboniferous. With regard to the latter he is but following the arrangement which is now generally adopted in Scotland and the north of England by the more advanced school of geologists.

Perhaps neither the staunch and uncompromising followers of Sedgwick nor those of Murchison will be quite pleased with Phillips's term "Cambro-Silurian," which is here revived; but, as Dr. Sterry Hunt has forcibly shown, its adoption appears to be the only practical mode of escape from what is rapidly growing into a discreditable—and to students perfectly distressing—confusion. Abroad the tendency is towards the closer union of the Permian and Carboniferous rocks. Here it is the other way. We are accordingly not surprised to see that Mr. Kinahan places the Permian among the Mesozoic formations. He does not, indeed, go so far as to unite Permian and Trias under Conybeare's somewhat unwieldy name, "Poikilitic,"—a course for which there is something to be said, and which has been recently followed by Woodward in his 'Geology of England and Wales.' A great deal of

what has hitherto been referred to the Permian in Ireland is, however, here relegated to the Carboniferous.

The description of the sedimentary rocks from Laurentian to Pliocene occupies the first section of the book. The second is a short but important one of four chapters, devoted to the Metamorphic and Eruptive rocks. Here the author of the 'Handy-Book of Rock Names' is quite in his element. He cannot be said to have simplified his terminology; and such expressions as *metapelite* and *parapelite*, *methyolitic*, *catogene* and *anogene*, and the like, although there be meaning in them, are apt to scare the intending reader. On the other hand, Mr. Kinahan must be thanked for abandoning in the present work his favourite termination in *ite* for rock-names. But why insist on *pyroxene* and *amphibole* instead of the more familiar *augite* and *hornblend*? Among the eruptive rocks is here included quartz-rock as distinguished from quartzite and quartz-schist. The author rightly concludes that this proceeding will meet with some opposition. Even admitting that the dykes and lenticular masses of quartz found in unaltered Palæozoic deposits may be due to ancient contemporaneous siliceous springs, yet they are of aqueous origin, and are in strange company amongst the once molten lavas to which the term eruptive is usually and conveniently restricted. Mr. Kinahan's views as to the chronological classification of the igneous rocks are also likely to provoke discussion.

The third and fourth sections, dealing as they do with the drift and peat deposits and with the scenery of the country, are necessarily very closely connected. Here again the author is quite at home and as independent as ever. Authority has a good deal to answer for in modern geology, but its hold on Mr. Kinahan appears to be absolutely *nil*. This gives much freshness to his freely expressed opinions, and moreover adds considerable weight to his testimony when it happens to be (as indeed it seldom is) on the side of conservatism. Thus when he manfully resists the theories of the day as to lake erosion and valley making, and allows to ice, rain, and rivers the credit of having given the finishing touches only to hollows and trenches already prepared by faults and fissures, we feel that we are listening to no mere follower of Murchison or any other of the older masters, but to a man who has collected and sifted evidence for himself, and who speaks from that evidence only. Such a feeling adds greatly to the interest of this portion of the 'Manual,' an interest which is further increased by the excellent outline illustrations of geological scenery scattered throughout the book. Woodcuts such as several from the late Mr. Du Noyer's sketches, and those of the Inveragh Mountains (p. 307) and the Gap of Dunloe (p. 305), by Harriet A. Kinahan, are models of what such illustrations should be. Equal praise can be given to the clear and well-printed coloured geological map at the end of the volume.

The economic geology of Ireland is treated of in the concluding sections, which are succeeded by an Appendix consisting of a useful glossary of geological and Celtic terms used in the course of the work.

It has been our duty to draw attention to some of the chief points in which the author differed from previous writers on Irish geology,

but it would be a mistake to regard his book as being altogether, or even principally, of a controversial character. On the contrary, though its individuality is one of its best features, its tone is throughout fair and modest, as indeed that of every earnest and experienced investigator of nature must ever be.

The Dublin meeting of the British Association has given rise to renewed interest in Irish geology, and a good deal has been published relating to it in consequence, but Mr. Kinahan's is the first and for a long time to come must remain the best *résumé* of the subject as a whole. It need fear no eclipse but from its own second edition.

Science for All. Edited by Robert Brown, M.A. Vol. I. (Cassell, Petter & Galpin.)

It is by no means easy to say how far a scientific subject may be fairly popularized. To entice the public to swallow a dose of science a good deal of sugaring is no doubt necessary; but one writer will lay on the sweetmeat much thicker than another. Messrs. Cassell have had great experience in catering for the public, and are probably able to gauge the popular taste with considerable precision. But in such a work as that now under review, consisting of disjointed essays by various writers, uniformity of treatment is, of course, out of the question. Different writers will naturally write in very different styles, and the editor has no easy task in co-ordinating the several essays. Dr. Brown appears, however, to have exercised much discretion in the choice of articles which he has admitted into this volume. His own standard and his own method are to our notion very sound, if at least we may judge of the standard and the method from his article on "A Highland Glen." Here he advances from the familiar to the unknown, from the concrete to the abstract, from facts to principles, from special cases to general laws. This is undoubtedly a natural and philosophical course, and we should like to see his contributors conforming more or less closely, but by no means servilely, to this pattern. The contributors to the present work include a number of well-known scientific writers, such as Mr. Proctor, Prof. Duncan, Dr. Nicholson, Dr. Andrew Wilson, and Prof. Barrett. Many of the other writers whose names are not so well known have nevertheless contributed excellent essays. Capt. Verney's article, for instance, strikes us as an admirable popular exposition of the principles of navigation. Our Scotch scientific friends are very large contributors to the volume. The work is profusely illustrated, and many of the woodcuts are deserving of much praise, especially where scenery or animal forms are represented. On the other hand, it is easy to find figures which are far from satisfactory, notably among the woodcuts of chemical and physical apparatus. Moreover, some of the illustrations require a little more explanation. Thus, on p. 323, we find a square area described as "a piece of card, to indicate weight of air occupying thirty-five cubic inches." Since card may vary considerably in thickness, this description is nearly as vague as that of the boy who described a certain object as being "about as big as a stone." This same page supplies an example of defective representation of physical apparatus. We find here a figure which we took at first to represent a test tube reclining on the ring of a retort stand, but which we find to be an ordinary barometer tube; indeed, it is represented lower down in the page with the suspended column of mercury. Now the height of this column is about eight times the diameter of the tube; therefore, if the column represent the average height of the barometer, the diameter of the tube must be between three and four inches. What kind of finger, then, must Torricelli have had if, as we are told in the text, he closed the tube by "placing his finger over the open end"?

GEOGRAPHICAL NOTES.

THE Governor-General of Eastern Siberia has telegraphed from Irkutsk, under date the 25th January, to the Minister of the Interior at St. Petersburg, to the effect that on receipt of intelligence respecting the Vega, with Prof. Nordenskiöld on board, being frozen in on the Arctic coast of Siberia, he sent instructions to the Governor of Yakutsk to send from Nijni Kolymak and from any other available quarter Tunguses with reindeer sledges to render assistance to the expedition. Similar instructions were conveyed to the Governor of the Maritime Province to send succour from Anadyr. The same telegram went on to suggest the despatch in the spring of a Russian navy steamer from Nicolaievsk towards Cape East, as a means of co-operating with the rescue parties sent by land; but a later telegram from the Governor-General, dated the 28th January, reports that M. Sibiriakoff has telegraphed to him from Zurich stating that Mr. Bennett had ordered a steamer from San Francisco to repair to Behring's Straits as soon as ever navigation is possible, with a view of rendering assistance to Prof. Nordenskiöld.

The second number of the *Proceedings* of the Royal Geographical Society, in addition to the papers read at the January meeting, contains a valuable article on the upper basin of the Kabul river, with notices on the passes leading over the Hindu Kush, by Mr. Markham, a variety of geographical, bibliographical, and cartographical notes, and abstracts of the proceedings of foreign societies. Mr. Markham's article is illustrated by a neatly executed map. With reference to the maps published by the Society, we venture to suggest that in addition to the imprint of the firm entrusted with their preparation, the names of compilers and artists should invariably be placed on record. In several instances this is done already, but not invariably. The practice prevails extensively abroad. On the maps forming Stieler's Hand Atlas, for instance, the names of draughtsmen and compilers are always mentioned. Our map-making firms may object to this practice on commercial grounds, but the interests of science and art—and both are, or ought to be, more or less involved in the production of maps—would undoubtedly be benefited by it.

M. Antoine d'Abbadie's 'Instruments à Employer en Voyage,' reprinted from the *Bulletin* of the French Geographical Society, contains suggestions on the instruments most useful to explorers on land. The author, whose experience is of the widest, unhesitatingly condemns the sextant and all kinds of reflecting instruments. He would substitute for these a modification of the theodolite, of which he furnishes a full description. This instrument he calls an "aba," a word, as he says, possessing the advantage of being "short and having no etymology." A prism is fixed near the object glass, whilst the vertical circle is attached to the eye end of the telescope. Screws are almost wholly dispensed with. The instrument weighs only seven pounds, or, including a stout leather case, twenty-three pounds.

Prof. A. Heim, of the Polytechnicum at Zürich, is preparing for publication a set of carefully executed models, illustrative of characteristic geographical features. They will be cast in plaster, judiciously tinted, and the altitudes will not be exaggerated. Four models are nearly ready for publication. They represent an ideal glacier, a torrent bed, dunes, and a volcanic island. Messrs. Wurster, of Zürich, are the publishers.

SUN SPOTS AND COMMERCIAL CRISES.

Hampstead, Feb. 4, 1879.

I do not like to see it stated in the *Athenæum* of the 1st inst. (p. 155) that I have impugned some of the data of Dr. Wolf. I trust that you will allow me to state that, as regards the purely physical phenomena of the solar period, I am only repeating the conclusions of a most careful and eminent meteorologist, namely, Mr. J. A. Broun, these conclusions tending to confirm the prior results of Dr. Lamont and others. My interest in the

matter arose from the study of the decennial commercial crises, which for some time I tried to explain in accordance with Dr. Wolf's period of 11.1 years (subsequently altered by him to 11.07 years).

In common with many other persons, I supposed that Dr. Wolf had proved this to be the exact average length of the solar period. Finding, however, that I could not really make the solar and commercial periods agree, I was led to make some slight inquiries concerning the solar variation, and I then fortunately became acquainted with the admirable memoir of Mr. J. A. Broun, 'On the Decennial Period in the Range and Disturbance of the Diurnal Oscillations of the Magnetic Needle and in the Sun-spot Area,' printed in the *Transactions of the Royal Society of Edinburgh*, for 1876, vol. xxvii. pp. 563-594. The more I have read this memoir, and some minor papers by the same author, the more I have become impressed with the sound judgment and the careful attention to facts which Mr. Broun manifests. That the Royal Society (of London) highly esteem his labours is shown by their recently presenting him with a medal.

Now, by the elaborate comparison of magnetic, auroral, and sun-spot data, Mr. Broun appears to show conclusively that the solar period is not 11.1 years, but about 10.45, this last estimate confirming the earlier determination of Dr. Lamont. The fact is that Dr. Wolf overlooked a small maximum in 1797, and was thus led to introduce into his curve an interval of seventeen years, an interval quite unexampled in any other part of the known solar history. Mr. Broun shows, moreover, that the 11.1 period fails to agree with all the earlier portions of Dr. Wolf's own data, which yield a period varying between 10.21 and 10.75 at the utmost.

Almost more serious as regards the credibility of Dr. Wolf's results is the fact that Mr. Broun gives good reasons for believing that the year 1776 was a year of maximum sun spots, whereas Dr. Wolf sets that very year down as one of minimum sun spots. The following is the conclusion to which Mr. Broun is led (p. 579):—"There are no means of testing the earlier epochs of Dr. Wolf; but no long period given by him will be satisfied by them. If I have already shown good grounds for substituting a maximum in 1776 for Dr. Wolf's minimum, a similar change in some of the epochs of the preceding century and half may be quite possible." Now a highly scientific writer in the *Times* has condemned the theory of decennial commercial crises, because the dates assigned will not agree with those of maximum and minimum sun spots, taken, no doubt, according to Dr. Wolf's estimates, and an eminent French statistic has rejected the theory on the same ground. I think I am entitled, therefore, to point to the doubts which Mr. Broun's careful inquiries throw upon the accuracy of Dr. Wolf's "relative numbers."

I will even go a step further, and assert that in a scientific point of view it is a questionable proceeding to dress up a long series of "relative numbers," purporting to express the number of sun spots occurring during the last century, with the precision of one place of decimals. As Mr. Broun has pointed out, there were no regular series of observations then, and results deduced from the occasional observations of different astronomers cannot be reduced into one consecutive series without a large exercise of discretion. As Mr. Broun says (p. 574), "Dr. Lamont has criticized some of the epochs which Dr. Wolf considers certain ('sicher'), and has shown that they depend on few observations. He remarks that old observers directed their attention chiefly to large sun spots, so that Flaugergues (one of the principal observers during the period in question) saw the sun frequently without spots, when many were seen by other observers." The true scientific procedure would have been that which Prof. Loomis has pursued in regard to auroras, namely, to place in a table all the recoverable observations, carefully distinguishing those by different observers, so that there should be the least possible admixture of Dr. Wolf's own "personal equation." The

results obtained by Mr. Broun, as explained above, are not such as to give us implicit confidence in the judgment of Dr. Wolf.

In any case it will be sufficiently obvious that I have not impugned Dr. Wolf's results upon mere "on dits" or "hazardous reasonings." It is a disagreeable task to depreciate in any way the labours of one so zealous and industrious as Dr. Wolf has long been, but it is Mr. Broun, not I, that has performed the duty. The interests involved in a right comprehension of this mysterious solar variation are so momentous that it would be absurd to allow personal considerations to interfere. My own inquiries upon the course of commercial fluctuations have now been continued during many years, and they rest upon a wide groundwork of facts. I must respectfully decline to acquiesce in a condemnation of the results founded on a comparison with numbers which, when carefully tested, are found to give a minimum where a maximum should be.

W. STANLEY JEVONS.

* * * Prof. Jevons seems to attach great weight to the length of the average sun-spot period; but if the average length of the period between commercial crises during a couple of centuries were shown to be identical with, or to differ but slightly from, the average period of sun spots, this would be but a small step towards proving connexion between the two phenomena. The separate periods of minima must be shown to correspond with the successive crises, and the curve also must be proved to be of the same character.

Prof. Jevons does not appear to be aware that Dr. Wolf has in the forty-third volume of the *Memoirs* of the Royal Astronomical Society given a list of the MS. and printed authorities from which he derives his data. Similar but fuller information is supplied by Dr. Wolf in the pages of his *Astronomische Mittheilungen*, a periodical too little known to English meteorological theorists. Dr. Wolf does not pretend to equal accuracy for all the periods, but there can be little doubt with regard to the sun-spot periods which have occurred during this century, and according to Prof. Jevons there seem to be serious discrepancies between these and the periods of commercial depression.

SOCIETIES.

ROYAL.—Jan. 30.—W. Spottiswoode, Esq., M.A., President, in the chair.—The following papers were read: 'On the Effect of Heat on the Di-iodide of Mercury H₂I₂,' by Messrs. G. F. Rodwell and H. M. Elder,—"A Comparison of the Variations of the Diurnal Range of Magnetic Declination as recorded at the Observatories of Kew and Trevandrum," by Messrs. E. Stewart and Morisabro Hiraoka,—"On the Determination of the Rate of Vibration of Tuning Forks," by Mr. H. M'Leod and Lieut. G. S. Clarke,—"On certain Means of Measuring and Regulating Electric Currents," by Mr. C. W. Siemens.

ASIATIC.—Feb. 3.—Sir H. C. Rawlinson, President, in the chair.—Mr. E. A. Budge and Mr. R. Joyner were elected Resident Members.—Messrs. Fergusson and Cust read papers, respectively 'On the Identification of the Portrait of Osoroos, King of Persia, in the Caves at Ajanta,' and 'On a Map of the Central Provinces in India.'—In the first, Mr. Fergusson described, from drawings made by Mr. Griffiths of Bombay (and now in the Indian Museum, at South Kensington), scenes painted on the ceiling, or in fresco on the walls, of one of the caves; in the former of these he believed he could recognize the Persian king and his celebrated wife Shirin; and in the latter, an Indian king (perhaps Pulakesi) on his throne, receiving an embassy of persons, obviously Persians, who bear a letter and receive from the king, in return, various presents. The evidences in favour of this view are the dresses of the Persian king and queen and of some of the figures in the embassy scene, together with many notices which Mr. Fergusson quoted from Oriental writers, proving a close connexion and

intercourse between the rulers of Persia and of India during the latter portion of the reign of Chosroes, A.D. 610-28.—In the second, Mr. R. Caut exhibited a Language-Map of the Central Provinces of British India, specially prepared by the Education Department, and explained the way in which the languages and the dialects of the languages spoken there were interlaced, there being within this area no less than eight languages, Hindi, Urdu, Maráthi, Gujaráti, Telugu, Gond, Khond, and Kurku, and four dialects, Mimari, Chutesguri, Bhil, and Bingwari.

SOCIETY OF ANTIQUARIES.—Jan. 30.—Dr. W. Smith, V.P., in the chair.—The Rev. J. Beek exhibited an Oriental cup and cover of old Armenian work, the bowl of polished steatite or soapstone, mounted in silver, on a dwarfed stem. The cover and stem were covered with filigree scrolls, the field partly filled in with different coloured enamels.—The Rev. J. T. Fowler exhibited a tracing of a figure of a priest, in vestments, from a wall-painting recently discovered in Newminster Abbey.—Mr. J. Evans exhibited impressions of a very curious pointed oval silver seal of Joanna, Queen of Sicily, daughter of Henry II. of England, accompanied by a memoir of that lady and a description of the seal. On the one face is the standing figure of the queen in a long robe, confined at the waist. Over her shoulders is a long mantle, descending to her feet, and which is carried over the chest by a double cord, through which the right hand is passed. In the left hand is a short sceptre, ending in a fleur-de-lys. On her head is a crown showing three crosses with fleuree terminations. The legend around is S. REGINE IOHE FILIE QUONDAM H. REGIS ANGLORUM. The other face represents the queen seated, facing, on a faldstool, on which is a quilted cushion. She is draped as before described, but her cloak is gathered on her knees. Her left hand is on her bosom; in her right she holds the peculiar open cross of Toulouse. The legend is S. IOHE DUCISSE NARB. COMITISSE THO. MARCHISIE PROV. This portion of the seal may have been used during the life of her second husband, the Count of Toulouse, who bore also the titles of Duke of Narbonne and Marquis of Provence.—Mr. E. MacCulloch communicated an account of discoveries recently made in the Church of Sainte Marie du Castel, Guernsey. The most curious of these discoveries was that of a huge stone, somewhat in the shape and the dimensions of a mummy case, which was roughly hewn into the appearance of a female deity, probably an idol worshipped by the old pagan inhabitants of the island.

LINNEAN.—Jan. 16.—W. Carruthers, Esq., V.P., in the chair.—Messrs. G. Brook, A. P. Luff, J. E. Griffiths, C. Sharp, and J. Woodland were elected Fellows.—Mr. Christy in some observations referred to the Chalmugra tree (*Gynocardia odorata*), its therapeutical properties being highly extolled, especially in rheumatism.—Mr. J. G. Baker read a paper 'On the Colchicaceæ and Aberrant Tribes of Liliaceæ.' Colchicaceæ is the smallest of the three sub-orders of Liliaceæ; it includes thirty-nine genera and 153 species. Its geographical dispersion agrees completely with the true Liliaceæ. In its typical form it is marked by extrorse anthers, a septicidal capsule, and three distinct styles; but as twenty-four out of thirty-nine genera do not possess all these three characters in combination, but recede more or less decidedly from the type in the direction of true Liliaceæ, it seems injudicious to follow those who have proposed to keep up Colchicaceæ or Melanthaceæ as a distinct natural order. Mr. Baker defines seven tribes, Colchicæ, Merendæ, Veratræ, Anguillariæ, Heloniæ, Uvulariæ, and Toffeldiæ. There are several anomalous genera of the Colchicaceæ; for instance, Hewardia, which connects the Liliaceæ with the Iridaceæ. Again, there are three aberrant tribes of Liliaceæ, viz., (1) Conantheræ, a connecting link between Liliaceæ and Amaryllidaceæ; (2) Liriopæ (formerly Ophiogon); and (3) Gilliesiæ—genera

among the latter two receding widely from the liliaceous type, and others bridging over the interval between the extreme form and the ordinary lilies. The author then enters into lengthened descriptions of genera and species of the Colchicaceæ with ample diagnosis, &c., forming, in fact, a valuable continuation of his former series of monographs on the natural order Liliaceæ.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 11.—Mr. W. H. Barlow, V.P., in the chair.—The monthly ballot resulted in the election of Prof. H. Tresca as an Honorary Member; of Messrs. J. Bell, R. Briggs, P. Burchaell, E. Cousins, R. D. Ormsby, and C. Wood, as Members; of Messrs. C. G. Adams, C. C. C. Albeck, R. G. Alford, W. Anderson, W. H. Aubrey, W. E. Ayrton, C. E. de Bertodano, L. B. Blackwell, C. P. W. Bond, St. G. J. Boswell, E. E. Brice, B. W. Cantopher, G. B. Carlton, J. C. Chapman, G. Chatterton, W. P. Churchward, F. Couper, R. E. Creswell, G. Cucco, R. E. Dunston, A. G. Evans, J. F. Flannery, W. A. Francken, Hon. M. Fraser, A. R. W. Fulton, J. W. Girdlestone, C. Good, E. F. Gordon, H. E. Haddon, W. P. Hales, C. W. Harding, E. A. Hoare, C. W. Hodson, W. J. Hollingsworth, J. G. Hudson, W. Hughes, J. Hunter, jun., R. Isherwood, E. F. Jacob, J. P. Josephson, M. Labeeb Masjalleh, E. D. Latham, J. J. Lee, R. K. Leigh, L. L. Macassey, A. A. Macgregor, J. MacLennan, T. de C. Meade, A. S. Moss, R. E. Norfor, W. T. Olive, E. M. Park, W. de W. Peel, S. M. Pipe, O. M. Prouse, F. T. Reade, T. Rees, R. Runeberg, D. S. de Saboia e Silva, T. Shann, W. Sharp, S. Shaw, G. A. G. Shawe, J. T. Sheldrick, J. B. Stanley, C. E. Straker, A. Sullivan, T. Sunderland, H. C. E. Vernon, R. Wallnutt, J. J. Webster, W. H. Wellsted, A. H. Wilson, and G. Winship, as Associate Members; and of Messrs. H. R. H. Bigg, R. C. Carrington, E. Combes, J. Hall, F. H. Izard, F. M. Newton, G. H. Sumner, and W. Wyatt, as Associates.—The papers read were 'On the Geelong Water Supply, Victoria, Australia,' by Mr. E. Dobson, and 'On the Sandhurst Water Supply, Victoria, Australia,' by Mr. J. Brady.

ROYAL INSTITUTION.—Feb. 3.—G. Busk, Esq., Treas. and V.P., in the chair.—The Marquis of Blandford, Mrs. L. Lawrence, Mrs. Julius von Mumm, Major-General C. Sawyer, and Mr. J. Mellor were elected Members.—Warren De La Rue, Esq., was elected Secretary, and W. Spottiswoode, Esq., Manager.

SOCIETY OF ARTS.—Jan. 30.—C. Woodall, Esq., in the chair.—A paper was read before the Chemical Section 'On Gas Illumination,' by Dr. Wallace. The paper was illustrated by various forms of gas-burners, among them being specimens of Sugg's 200 and 300 candle power Argand burners, similar to those now in use in the experiments in gas illumination in the Waterloo Road.

Jan. 31.—A. Cassels, Esq., in the chair.—A paper 'On Quest and Early European Settlement in India' was read before the Indian Section by Dr. G. Birdwood.

Feb. 3.—B. F. Cobb, Esq., in the chair.—A lecture 'On Further Researches in Putrefactive Changes' was delivered by Dr. Richardson, in continuation of the course given by him last year.

Feb. 4.—Col. Harley in the chair.—A paper 'On the Opening of the District to the North of Lake Nyassa, with Notes of a recent Expedition through the Country,' was read by Dr. Mann in the absence of Mr. Cotterill.

Feb. 5.—Sir C. Trevelyan in the chair.—A paper 'On the best Methods for Improving the Condition of the Blind' was read by Dr. T. R. Armitage.

SOCIETY OF ENGINEERS.—Feb. 3.—Mr. R. P. Spice, President, in the chair.—The premiums having been presented, the President delivered his inaugural address.

ANTHROPOLOGICAL INSTITUTE.—Jan. 28.—Anniversary Meeting.—Mr. J. Evans, President, in the chair.—The election of Mr. A. H. Keane as a Member was announced.—The following

gentlemen were elected to serve as Officers and Council for 1879: President, E. B. Tylor; Vice-Presidents, Hyde Clarke, J. Evans, Prof. Flower, Major-General A. L. Fox, F. Galton, and Prof. Rolleston; Directors and Hon. Secs., E. W. Braubrook, W. L. Distant, and J. E. Price; Treasurer, F. G. H. Price; Council, Lieut.-Col. G. Austen, Dr. J. Beddoe, Prof. G. Busk, C. H. E. Carmichael, Dr. J. B. Davis, W. B. Dawkins, Capt. H. Dillon, A. W. Franks, J. P. Harrison, Prof. Huxley, A. L. Lewis, Sir J. Lubbock, Bart., R. B. Martin, F. W. Rudler, C. R. Des Ruffières, Lord A. Russell, Rev. Prof. Sayce, Dr. A. Taomson, C. S. Wake, and M. J. Walthouse.—The retiring President delivered his annual address, in the course of which he alluded to the researches now being carried on in the caves of Borneo by Mr. Everett. That gentleman commenced his labours last October, and has already made more or less extensive excavations in several caves, the principal proceeds from which are now on their way to this country. From Mr. Everett's first quarterly report, only just received, the discovery is announced of numerous mammalian remains the age of which has still to be determined, and also of remains of a race of men of whom no local tradition seems to be extant, and who habitually used the caves of Upper Sarawak either as domiciles or as places of sepulture, or possibly for other purposes. Mr. Evans stated that he should be happy to still receive subscriptions to this exploration fund.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Feb. 4.—Dr. S. Birch, President, in the chair.—The following were elected Members of the Society: Countess d'Avigdor, Baron H. de Worms, Messrs. A. F. Buxton, M. Lugasy, and Dr. L. W. Schott; Ambrosial Library, Milan; Theological Seminary, New Brunswick; Theological Seminary, Rochester; John Hopkins University Library, Baltimore.—A memoir of the late Joseph Bonomi, by Mr. W. Simpson, was read.—M. E. Revillout communicated a translation of the will of a Coptic monk, which will be printed in full in the next part of the Transactions.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal College of Surgeons, 4.—'Evolution of the Vertebrata.' Prof. W. R. Parker.
- London Institution, 5.—'Indian Home Life,' Prof. M. Williams.
- Society of Arts, 5.—'Further Researches in Putrefactive Changes,' Dr. B. W. Richardson.
- Institute of British Architects, 5.—'Connection between Ancient Art and the Ancient Geometry, as illustrated by the Works of the Age of Pericles,' Mr. J. Pennethorne.
- Medical.
- Geographical, 8.—'Explorations inland from Mount Cameroon, and Journey through Congo to Makuta,' Mr. T. J. Gomber; 'The Betsangwato Country, South Africa,' the late Capt. Patterson.
- Tues. Royal Institution, 3.—'Animal Development,' Prof. E. A. Scholten.
- Anthropological Institute, 5.—'Customs of Australian Aborigines,' Capt. W. E. Armit; 'Australian Aborigines,' Dr. Macalister.
- Civil Engineers, 8.—'Discussion on the Geelong and Sandhurst Water Supply.'
- Wed. Royal College of Surgeons, 4.—'Evolution of the Vertebrata.' Prof. W. R. Parker.
- Microscopical, 5.—'Annual Meeting.'
- Royal Academy, 5.—'Demonstrations,' Mr. J. Marshall.
- Society of Arts, 5.—'Application of the Bessemer Process to the Reduction of Metallic Sulphides,' Mr. J. Holway.
- Literature, 5.—'History, System, and Varieties of Turkish Poetry, illustrated by Selections in the Original and in English Paraphrase,' Mr. J. W. Ledhouse.
- Society of Engineers, 5.—'Working of Long Submarine Cables,' Mr. W. Smith.
- Thurs. Royal Institution, 3.—'Sound, including its Recent Applications and Methods of Reproduction,' Prof. Tyndall.
- Society of Arts, 5.—'Noxious Vapours, with Special Reference to the Report of the late Commission,' Mr. A. G. Phillips.
- Royal Academy, 5.—'Architecture,' Mr. E. M. Barry.
- Historical, 5.—'Early History of Russia and Sweden,' Mr. H. H. Howorth; 'Historical Memorials of the Bishopric of Man and the Isles, 1505-85,' Major-General Allan.
- Mathematical, 5.—'Modular Equation on Prof. Cayley's Formula, and on the Formula for Four Abelian Functions answering to the Formula for the Four Theta Functions,' Prof. H. J. S. Smith; 'Number of Conics which satisfy Five Independent Conditions,' Mr. Halphen; 'Construction of Magic Squares,' Sir J. Cockle; 'Quaternions proof of Mindling's Theorem,' Mr. J. J. Walker; 'Notes on Frames,' Prof. Henrici.
- Royal, 8.—'Development of the Olfactory Nerve and Olfactory Organ of Vertebrates,' Dr. M. Marshall; 'Development of the skull and its Nerves in the Green Turtle (*Chelone Mydas*), with Remarks on the Segmentation seen in the skull of various Types,' Prof. Parker.
- Antiquaries, 8.—'Injunctions of John Longland, Bishop of Lincoln, A.D. 1521-1527,' Mr. E. Pencock.
- Fri. United Service Institution, 3.—'Military Balloons,' Capt. J. Templar.
- Astronomical, 3.—'Anniversary.'
- Quakett Microscopical, 7.
- Royal Academy, 5.—'Demonstrations,' Mr. J. Marshall.
- Shakespeare, 5.—'Growth of Shakespeare as witnessed by the Characters of his Poets,' Mr. J. N. Hetherington; 'Relation between the First Quarto (1600) and First Folio Copies of Henry V.,' Dr. R. Nicholson.
- Royal Institution, 5.—'The Story of the November Meteors,' Prof. E. J. Stonely.
- Sat. Royal Institution, 3.—'Lectures,' Mr. R. W. Maass.

Science Gossip.

The University of Cambridge has made a grant of 75l. from the Worts Travelling Scholars' Fund to Mr. J. E. Marr, B.A. of St. John's College, to enable him to travel in Bohemia and collect evidence and specimens bearing upon the classification of the Cambrian and Silurian rocks. Mr. Marr is known by several papers contributed to the Geological Society, and has recently taken a first class in natural science at Cambridge.

ATTENTION has been called to certain clock dials and watch faces which are self-illuminating. They are manufactured—according to M. Olivier Mathéy, a chemist of Neufchâtel—of paper covered with an adhesive varnish, upon which is sprinkled powdered sulphide of barium, which is well known to be phosphorescent for some time after it has been exposed to light. M. Recordon, of Paris, attaches a Geissler tube containing a gas which gives a bright light to the dial and a small but powerful electric battery, which, when in action, sends its current through the gas, so that it at once becomes phosphorescent.

ON Monday M. Léon Lalaune, engineer, was elected a Member of the Académie des Sciences, in the place of the late M. Bienaymé.

The *Transactions* of the Institution of Civil Engineers now extend to fifty volumes. Parts of the series have been indexed; but, in order to render the valuable contents of the entire series more accessible to the student, a general index to it, which is now in preparation by Mr. D. K. Clark, will shortly be published.

THE 'Formation of Metallic Veins,' by Fridolin Sandberger, appears in *Die Br. H. Maennische Zeitung* for November, 1878. This paper is full of facts of much general interest, and many of the hypotheses founded upon them are deserving of serious consideration.

THREE *Journals* of the Asiatic Society of Bengal for 1878 have been forwarded to us. The two parts edited by the Philological Secretary contain several papers on archaeological discoveries of interest in India, and the part edited by the Natural History Secretary gives some important papers on paleontology, by Mr. W. F. Blanford, and some members of the Indian Geological Survey.

SIR SAMUEL WILSON has presented 25,000l. to the Melbourne University, and Mr. Ormond has promised 10,000l. towards building a Presbyterian College in connexion with the University, on condition that an equal sum be subscribed within twelve months. 6,000l. has been already sent to the Committee.

In the interior of Wellington Province, New Zealand, an important discovery of plumbago has been made. It is said to equal the best Cumberland lead, and to exist in considerable quantity.

MR. E. LEDGER, the Gresham Professor of Astronomy, will deliver a course of lectures upon the recent solar eclipse and intra-Mercurial planets at Gresham College, on the evenings of February 11th, 12th, 13th, and 14th, at 6 o'clock P.M. The lectures are free to the public, and will be illustrated by means of the lime light.

VOLUMES XIII. and XIV. of the *Transactions and Proceedings* of the Royal Society of Victoria are on our table. The first of these volumes was issued in March last, and the second in July. The addresses of the President show that the Society is steadily advancing in usefulness, and the papers published are of real scientific value.

FINE ARTS

THE GROSVENOR GALLERY is NOW OPEN, with an EXHIBITION OF DRAWINGS by the OLD MASTERS and WATER-COLOUR DRAWINGS by Living Artists.—Admission, 1s. Season Tickets, 3s. Galleries lighted at Dusk.

INSTITUTE OF PAINTERS is WATER-COLOURS.—THE THIRTEENTH WINTER EXHIBITION is NOW OPEN, from Ten till Six. Admission, 1s.; Catalogue, 6d.—Gallery, 53, Pall Mall. H. F. PHILLIPS, Secretary.

DAVID COX'S Masterpieces, 'The VALE OF CLWYD.'—This Picture is NOW ON VIEW for a few days at Thomas McLean's Gallery, 7, Haymarket.—Admission on presentation of Address Card.

DORR'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each 31 by 23 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORR GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

THE ROYAL ACADEMY WINTER EXHIBITION.

(Third Notice.)

BEFORE turning to the English pictures we may revert to a few of the early examples of Italian and Low Country art which occupy Gallery IV. in this exhibition. One of the most interesting of these is attributed to Piero della Francesca, called *Portrait of a Woman* (No. 202), is the property of Mr. Graham, and has a strong resemblance to the well-known portraits of the master—for instance, that in the National Gallery which bears the name of Isotta da Rimini, No. 585. It has the thin impasto, pure, isolated, and bright colours, diffused light, and certain characteristics of draughtsmanship: these qualities are in favour of the ascription, and their claims are not much weakened by the fact that the extensive repairs the picture has received are precisely of the nature which would cause the difference we observe between this and, e.g., the Isotta da Rimini. It is pretty and agreeable, animated and lifelike. The black outline of the profile has been exaggerated in modern times. The same owner has sent a *Virgin and Child* (201), which, like the former, has undergone considerable retouching since it left the hands of B. Fungai da Siena, to whom it is attributed here, probably correctly. It has those brownish golden undertints in the carnations which characterize the school it represents very happily, and exhibits the modern condition of nearly every picture painted in this mode. The sweetness of the faces, their somewhat finical suavity of expression, are noteworthy, as well as the generally agreeable colour of the picture, the sculpturesque stillness, not to say stiffness, of the poses of the figures, and of the draperies, and the immense labour that has been expended on the Virgin's dress of fawn colour (probably representing white) on gold. The charming *Virgin and Child, St. John, and Angels* (205), by Alessio Baldovinetti, demands more than the brief notice we have already given to it. It has, in the earnest, spirited, and spiritualized faces of the angels, above all in that face we see in profile near the Virgin's robe, such a charm of beauty and purity as few will resist. Thus rich in attractions the picture fails not in a noble motive, which is as serious as it is sweet. It is, apparently, in excellent condition, and ought to have been placed in a better light. Capt. Dawson's *Portraits of an old Man and Woman* (219) bears the name of Quentin Matsys, probably intended for that of the younger artist, Jan Matsys: it is a most instructive example, not without characteristics which recall the second manner of Mabuse in the thin, clear handling of the shadows, their greyish tint, the careful and learned drawing and modelling of the lighted parts of the faces, especially that of the woman, whose face is simply a perfect piece of work in its way. The other face seems to have suffered. *The Man in a Red Dress* (218), ascribed to J. Van Eyck, undoubtedly exhibits the thin painting, reddish carnations out of harmony with the greys of the flesh, searching workmanship, and set features of the famous Flemings' art. There is more passion in the expression than Van Eyck contrived to render while his attention was stringently exercised in the minutiae of the forms of a face. Accordingly here is more of a face and less of a mask than we generally observe in the artist's labours, from the 'Man with the Pinks,' formerly in the Suermont Collection, and now at Berlin, to the head of Jean Arnolfini, which is in the National Gallery. But it is very like the picture of the man in the red head-dress, No. 222 in the same collection. The man is earnestly praying with joined hands, and eyes set straight before him. The dress is red, trimmed with brown fur; the flesh is a little raw

and out of harmony, but finished to the core. Mr. Osmaston has sent us a picture which bears the name of Memlinc, styled *Virgin and Child Enthroned* (216); but, however exquisite parts of the execution may be, it is by a weaker brother than Memlinc; the blue draperies are not his, nor the finicking air of the Virgin, her less than beautiful face, the weak greyish background and architecture. *The Portrait of Mary, Queen of Scots* (211), lent by Col. Gordon, will not, as a likeness of that lady, bear comparison with the work of P. Oudry, which is now in the National Portrait Gallery, and the fidelity of which Mr. Scharf has demonstrated. It bears with more probability the name of P. Pourbus as that of its painter, and is an acceptable subject for study. That it is not Queen Mary's portrait may be decided by its own evidence, for, being dated "1565," the age of the subject is given as twenty-six years. Now Mary was born in 1542, so that in 1565 she was but twenty-three years old.

The plan of these papers brings us now to the English pictures, the most important of which are portraits. We group each painter's works, and treat them in the order of the Catalogue, because that arrangement is convenient for reference and description, and the paintings as a whole admit of no better one. Hoppner, a very unequal and careless artist, yet had the *savoir faire* of his reputed father, George IV., and seldom painted more gracefully than in *Portrait of Lady E. Compton* (1), a fine face of a lady, with energetic eyes—a picture of an animated motive, and a little careless and "chicky" in execution, but rich and clear in colour, while less demonstrative than common in its feeling. *The Girl in a Straw Hat* (5) is an early Gainsborough, painted without the luscious surface and brilliant handling of his later days. The motive is exquisite, ingenuous, and sweet; in this respect it suggests Romney at his best, with finer colour and a freer technique than his; it is finer and more subtle than Reynolds would have made it. His 'Miss Anne Bingham,' in the Althorp Gallery, resembles it; so, likewise, does 'Lavinia, Countess Althorp.' It has the animation of 'Nelly O'Brien,' with purity and signs of fine blood. *Lady Whichcote* (13), seated, in a white artfully warmed dress of bluish tint, is in that respect a technical triumph of the nature of 'The Blue Boy,' and quite equal to it. The dog was a favourite study of Gainsborough's. *Sir C. Whichcote* (19) is companion to the last, and a figure in a maroon red coat of the richest tint and finest execution, painted in perfect harmony with the adust and dingy flesh of the sitter, as the paler hue of the lady assort with her cooler coloured dress. The faces of both portraits are beyond praise. No. 39, called *The Pink Boy*, a technical experiment in a contrary direction to that illustrated by 'The Blue Boy,' stands in a sparkling crimson and cream white "Van Dyck" fancy costume, embroidered with gold and slashed with cool white: a superb but too demonstrative piece of colour, very luscious and "juicy"; too much so for finer tastes, but not unworthy of its place here, as a pendant to Reynolds's delightful *Prince Frederick William of Gloucester* (45), of which more below. Both Gainsborough's "Boys" are vulgar; not so Reynolds's fairy prince-like little lad. Lord Leicester's *Portrait of the Painter* (67) is one of the best Gainsboroughs of the later period of his life, but the face has the mask-like look of many of his pictures.

G. Morland's *Cherry Seller* (6) is by no means one of his masterpieces, being cold and black in the shadows, and, although painted with rare freedom and firmness of pencilling, is, even in that respect, mechanical. There are outrageous disproportions in the hands of the woman who talks to the child in front. In it is much "clever" work—see the dress of the child—but the general effect is cold, the illumination dull, the painting crude, not to say dirty. It is a perfectly genuine picture, but an unfavourable example. In No. 7 we have a capital example of the somewhat mannered art of the painter who has been happily called the "English Ruysdael," i. e., Patrick

Nasmyth, who nevertheless had not a grain of the Dutchman's sense of the dignity, pathos, and romance of nature, nor the least power to express the energy of natural forces, the dignity of "effects." The picture is called *A Surrey Lane*, and is simple English pastoral. It is rich in colour, and marked by the mechanical "crumbling" touch of this overrated artist, excessively thin and hot in the shadows; the effect is spotty, the light monotonous. It is a curious instance of "Time's revenge" that the reputation of the clever Henry Walton, a distinguished member of the Society of Artists out of which the Royal Academy sprang, and which opposed it in every way, should owe anything like recognition to the latter institution. Here is a portrait of Walton's wife (8), what we should now call a study in grey and black, with contrasted rose; the seated figure of a rather vulgar dame, wearing a huge hat and abundant ribbons, a black scarf, and a brown muff. Red curtains are behind. It is painted with extreme freedom and skill, designed with uncommon spirit.

Successive exhibitions here have done much for the fame of Romney, whose works are well represented this year. Near the last-named picture hangs a typical and characteristic example, the work of a painter who produced at once decided prose, such as this instance supplies, and the sweet and pure portrait which Miss Broke has lent, the under-mentioned *Mrs. Lee Acton* (42). The typical and ordinary Romney is worth notice on account of its sterling qualities; it is *Portrait of Mary, Lady Sullivan* (9), a three-quarters length figure in the white dress the artist so often affected, seated in a landscape. Romney's biographer enumerated two dozen studies and portraits of Lady Hamilton by this artist (see No. 35), and admitted that the list was incomplete. The antithesis of purity and chastity was never more certainly attained than by Romney, who thus represented opposite extremes of character with equal fortune. The striking fact of the contrast is that the beauty of both classes of women was rendered by technical means similar in all respects. The prodigious difference lay in the expressions of the faces and in that only, not in actions, attitudes, costumes, or accessories of colour and incident. In the white dresses of Romney's pictures we see the effort of his taste to refine on the showy costumes of his day; in keeping with this refinement is his favourite mode of adjusting the hair of the sitter. Such attempts at improving popular taste were never more happily directed than in the lovely portrait of the English lady, *Mrs. Lee Acton* (42), the second wife of Mr. Lee Acton, whose first wife Romney painted in the portrait here numbered 20. The former appears walking in a landscape, as fresh and pure as the morning and

As sweet as English air could make her.

It is one of the most simple and truly classic portraits of the British School.

Reynolds is represented here in all sorts of ways. First comes the *Portrait of Charles James Fox* (17), from Holkham, with the inscription, on a scroll of the "India Bill," about which the statesman was excruciatingly anxious, as it illustrated one of his most earnest political efforts. Here is Fox to the life, not without suggestion of those outrageously dirty habits about which George Selwyn and others told us. A fat animated man stands here in a genial mood, dark-browed, ruddy, sensual, and his picture is one of the best of Reynolds's, the colour being as rich and strong in tone and perfect in harmony as it can be. Fox wears that dark-blue coat with brass buttons and that pale yellow kerseymere waistcoat which are historically significant. There is another version of this portrait at Holland House, which is dated a year later, and was engraved in John Jones's two fine plates. The next Reynolds represents quite another person, the pretty little *Prince William Frederick of Gloucester* (45), the son of that lovely Maria, Countess of Waldegrave, Horace Walpole's illegitimate niece, about whose marriage to the king's brother the busy letter-

writer made such a fuss that he devoted to the event a whole section of 'Memoirs of the Reign of King George III.' Reynolds painted the pretty prince's beautiful mother in more than one charming picture, and the boy's three fair half-sisters are immortalized in the triple portraits Sir Joshua executed for Horace Walpole, at a price which made him wince: "My picture of the young Ladies Waldegrave is doubtless very fine, but it cost me 800 guineas." This portrait was engraved by Caroline Watson; it is the most happy of the numerous class it represents, most brilliant and graceful. That it is an admirable likeness is proved by every "family feature"—the eyes, the cheeks, the hair, the faint traces of albinism, which were at their worst in Walpole's "white prince," this little fellow's unlucky uncle, Edward Augustus, Duke of York. The dress here is of satin shot with lavender and rose, and shaped à la Charles I., and like Van Dyck's 'Charles'; the subject walks with a long stick, bare-headed and hat in hand; the flesh and modelling are first rate; these elements appear to have been judiciously restored; the half-tints at least, if not other parts, have darkened, as they are rather out of keeping. Probably the dress has lost some of its colour, and thus become changed in tone. The *Portrait of Kitty Reynolds* (48) undoubtedly represents Kitty Fisher; she holds a basket with two doves: these were innocent emblems which Reynolds more than once put in her hands, but other painters were disposed to irony when they depicted this famous courtesan; for instance, Hone exhibited a portrait of her at the Incorporated Society of Artists, 1765 (No. 54), with a glass bowl at her side, and in the bowl are gold fish which a black-and-white kitten is reaching over to catch from the water, and thus signifies that the other "Kitty," her mistress, was a fisher of men. She died, quite young, of late hours and cosmetics, as did another woman of little reputation, the beautiful Maria (born Gunning), Countess of Coventry, who was a most ignorant and foolish woman, not half so fair nor so clever as this plebeian "Kitty." One of the oddest facts about the latter is that her coachman, Matthew Dodd, was hanged for rape, August 19th, 1763. The late Mr. Anderson lent *Study of a Female Head* (116) by Reynolds, a very sweet and beautiful picture, which, if current criticism is by and by to be of avail, will surely be attributed to Paul Veronese, whose work it much resembles. A certain class of experts seem to have decided that every artist painted in one way, and one only, and erudite histories of painting sort pictures accordingly, this instance to one, that to the other artist, according to the accepted type.

Zoffany is well, but more curiously than pleasingly, represented here by *A Musical Party on the Thames: Portraits of the Sharp Family* (27), a group of plain and withered ladies and stiff and harsh-looking gentlemen and children, afloat in a shallop. The picture was at the National Portrait Exhibition of 1867, and besides its undeniable fidelity has attractions in the portraits of one or two persons of note. The best part is the admirable draughtsmanship, especially in the faces, and notably in the head and figure of James Sharp, the engineer, who holds a serpent: the modelling and handling of his dress are remarkably good. There is a better version of this painter's *Portraits of Garrick and his Wife* (34), with the dog, near the temple on the lawn of the villa at Hampton. We refer to the Earl of Durham's picture at Lambton Castle, a house rich in Zoffany's. The step from Zoffany to Hogarth as a portrait painter is not wide. In this capacity the latter is represented happily by several examples; let us, however, in the first instance call attention to the curious *View of Ashby Lodge* (26), from the Fitzwilliam Museum, and, we know not why, attributed to Hogarth and R. Wilson. It is a meritorious picture, enjoyable for the luminous sky and the sincerely painted trees. No. 32, *Portrait of Dr. Arnold*, is a less questionable Hogarth than the last picture may be said to be. The painting is as bluff and masculine

as the subject, "straightforward" as a Hogarth should be, and almost artless in the motive of the figure, which sits here with a hat on the knees, in a grey coat, looking at us, so to say, out of a ruddy English face. The whole is conceived in such a solid and primitive way that it is easy to see that such art as the neighbouring Gainsboroughs illustrate was not at all within the painter's purview. The *Duke of Devonshire* (33), which Hogarth painted and Lord Chesham has lent, represents the collector of pictures and husband of the famous Duchess, Fox's advocate. It is a much better piece of colour than the 'Dr. Arnold'; the Duke sits in a pale olive-green coat, embroidered with gold, and a red vest with gold lace; his fair unpowdered hair is set in curls about the blonde face—a portrait full of character and the reverse of "flattering," and interesting to us who can see how wide a departure the painter had taken from the traditions of Van Dyck, which reigned so frigidly and stupidly at his debut; compare it in this respect with the fine Dobson, Van Dyck's ablest follower, which faces it here in *William Cavendish, First Duke of Newcastle* (50), and has much of the impression and motive of the master, despite the thinner impasto, cold, timid rendering of expression, and smooth touch. A mourning ring is suspended from the Duke's neck. In Gallery V. is the last English portrait to which we shall call attention, the capital Allan Ramsay, *Portraits of the Ladies Waldegrave* (246), an unusually fine and pleasing example of the skill of a man whose art was often harsh, hard, and ungenial, without being austere and pure. It is painted with enjoyable delicacy and care, and with feeling for the effect of light and colour as a whole, and thus has become a fine picture.

With a small group of English landscapes we conclude our notice of the paintings here, before turning to the miniatures and drawings which render this gathering so instructive. Of drawings this is by far the wealthiest display yet made in this or any other country; while the miniatures approach the large gathering made at the South Kensington Museum in 1865.

Of the English landscapes, with which we class animal pictures, that one which first appears in the order of the Catalogue is Morland's, the so-called *Fish Girl* (2), a capital signed "landscape with figures," dated "1792." We have already noticed 'The Cherry Seller' (6), by the same, and Nasmyth's 'Surrey Lane' (7). A quaint and naive "old-fashioned" picture is F. Wheatley's *Return from Shooting* (14), representing the Duke of Newcastle and his friends, with Clumber in the distance. The picture has been engraved in a well-known plate. Here is a capital sketch of a *Landscape* (24), by Constable; another sketch on a large scale is Collins's *Sunrise on the Coast* (40). We have enjoyed R. Wilson's *Tivoli* (43), a representative picture of good quality. *The River Scene* (53) is a capital Cotman, very warm in colour and sober in effect, impressive by thunder-laden clouds brooding over the darkening mirror of the sea. A picture here shows how G. Stubbs could paint animals, and in what manner he did paint them, leaving the backgrounds to be filled in, drawing, modelling, and finishing the figures in a very beautiful manner—see *Mares* (223), from Wentworth Woodhouse, of which mansion it is a principal ornament, and comparable with the famous life-size, whole-length portrait of the racer 'Whistlejacket,' a similarly unfinished picture, which is the cynosure of one of the most magnificent saloons in Britain, the "Whistlejacket Drawing Room." In 'Mares' are five mares and two foals, all bright and deep golden bays; they are admirably grouped and most elegantly painted animals. The taste displayed here is of the highest order, almost classical in its pure and severe style; the draughtsmanship is of the best. Brilliant and rich as is the local colour of the creatures' hides, the absence of bright reflections proves that they were painted indoors, but with imitation of outdoor illumination, and thus indicates Stubbs's use of the lamp. Another fine animal painter, of

more powerful and masculine abilities, an artist of far greater range and higher genius than Stubbs, is represented by *A Grey Horse* (229), lent by Mr. G. R. Ward, and the work of his father, James Ward. It is a noble example of one of the most genuine masters of the British School, a painter fit to be compared even with the greatest Flemish artists in the same line, and, except so far as regards manifestations of energy and passion in design, the equal of Snyders, and superior to Fyt, and, technically speaking, immeasurably a greater artist than Landseer. This life-size figure of a grey Arabian horse, standing in rich, open, golden sunlight, has not any taint of the lamp, but is in keeping in every respect and quality, superbly drawn, thoroughly and solidly painted from the bright, diverse reflections of cool and warm light on the shining hide; and it is as faithful to nature as it is fine in style. Notice the perfect modelling throughout, the animated expression of the reverted ears and eyes—organs which seem to listen. Near this is R. Wilson's *View of the Alban Hills and the Tiber* (240), a solemn, poetical, and highly dignified picture of a noble view over the plain, with the vast bars of shadow and light on its surface, and ending at the mountains, the bases of which are cold, while their summits glow in the light which has left the foreground. Another but very different English landscape painter appears here at his best in G. Vincent's *View of Yarmouth* (248), a masterpiece of the Norwich School, not surpassed by the artist, except in 'Greenwich Hospital,' his *chef d'œuvre*, which was here lately, and at the International Exhibition in 1862. The sky here is quite worthy of Vincent, who has introduced the clouds with extraordinary skill and fine feeling, painted them with rare solidity, and—no common thing in cloud painting—represented them thoroughly after nature. Of the effect of the landscape proper we may say that it is spotty, loaded with isolated details in an unfortunate way. The last picture we shall mention is one of the greatest and most famous landscapes, or rather poems in landscape. It is one of the masterpieces of the English School, and so well known, so powerful in its design, so overwhelming in its tumultuous impressiveness, that it needs but to be mentioned as Turner's *Falls of Schaffhausen* (169),—not a literal portrait of the place, but such a picture of a tremendous avalanche of water rushing over and between rocks as no man has painted before or since.

PICTURES AT THE ALBERT HALL.

MORE than a thousand paintings, drawings, engravings, and sculptures have been gathered in the gallery immediately under the parapet of the Albert Hall. This proves to be an excellent place for such an exhibition, although difficult to get at, except in the steam lift; but a large proportion of the works shown are of no value, and nearly all those which possess merit have been criticized in the *Athenæum*. It is a pity that the good ones are not grouped, so that visitors need not pace a gallery which is a quarter of a mile long in order to see them. We may call attention to M. Schreyer's *Travelling in Russia* (No. 1A), and to Sir D. Wilkie's charming *Princess Doria washing the Pilgrims' Feet* (2A) and *Pifferari with Pilgrims* (4A), both of which have been lent by the Queen, and are known to the world by beautiful engravings. Her Majesty also lends Landseer's *Studio of Sir F. Chantrey* (3A), the figure of a dog near a sculptured bust. *Interior, with Gamekeeper and Dogs*, (8) is an early work of J. F. Lewis's, and interesting on that account. Sir F. Leighton has lent two, the fine and dramatic *Feigned Death of Juliet* (15) and *The Summer Moon* (38), three luxurious damsels reposing by a great *œil de bœuf*. Madame Arendrup's *Egyptian Woman* (17) is masculine. We see again with pleasure Mr. S. Solomon's *Carrying the Law of the Synagogue* (23). Unusually warm and broad is Mr. E. W. Cooke's *Boiter, or Dutch Fishing Boat* (27). *The Strayed Herd* (33), by Mr. H. W. B. Davis, is admirable in lighting, design, and motion. Few will have forgotten Mr. J. E. Hodgson's *An Eastern Question* (36). The

Widow (41) is one of Mr. Alma Tadema's recent productions. Solidly painted, full of movement, and finely drawn, but rather cold and hard, is Mr. J. Brett's *Christmas off the Irish Coast* (48), while his *Dartmoor* (49) is brilliant and warm. Praise is due to Mr. Holyoake's portrait of G. J. Holyoake, Esq. (54). Very pretty is Mr. Sellon's *Birds of a Feather* (90). Though rather painty and flimsy, there is feeling for nature in the open landscape, *Widgeons on the Loch Lomond* (116), by Mr. Rischgitz: it is delicate and true. Mr. J. Clark's *Ambulatory, St. Cross*, (157) should be noticed. A solid and telling work is Mr. R. C. Leslie's *A Last Shot at the Spanish Armada* (165A), an English galliot bearing up and firing at the great helpless Spaniard. By the same is the soft and warm *Calm off the South Foreland* (412). There is much dramatic power and romantic pathos in Mr. W. Paton's *Fair of St. Olaf, Kirkwall* (169); but the painting is coarse and crude, not to say vulgar. A somewhat unmanly affectation pervades the otherwise charming romances which Mr. W. Crane has painted—*Cupid and my Dame* (177) and *Amor vincit Omnia* (410). *Sketch from Nature* (350), by Miss C. M. Nichols, is worth notice. The notion of representing a woman ferried by Charon in the way of Mr. Hopkins's *Crossing the Styx* (411) is dramatic and affecting. The picture reminds us of one or two valuable works by the same artist, besides of some which are not valuable.

ART COPYRIGHT.

IN the controversy which has again cropped up on the subject of Art copyright it seems to be generally assumed that there is a conflict of interest between the artist and the collector. But the real fact is that the interests of artists and of the public coincide, and it is probable that the standard of Art will be raised by giving the artist control over the reproduction of his work. The personal co-operation of the artist with the engraver not only improves the character of the translation, but gives to the former a knowledge of *chiaroscuro*, too much neglected at present. The works of Turner and Sir Edwin Landseer compared with more modern productions bear witness to this. It is undeniable that the art of engraving in its most perfect type is dying out, and it would not be difficult to trace its decadence to the present unsatisfactory state of the law of Art copyright, and to the invention of cheap and coarse modes of reproduction, which have made the loving work of the artist engraver under the supervision of the painter almost a thing of the past. We must, however, at present confine ourselves to such a slight sketch of the history and position of the law of copyright in relation to Fine Art as will enable our readers fully to understand the controversy.

The fact that an original work of art has two distinct valuable qualities, capable of being severed and assigned as separate property,—namely, the object itself as a thing of beauty, and the design embodied therein as a source of reproduction,—was first recognized by the Legislature a hundred and forty-four years ago, in the Act which has ever since been historically associated with the name of our great satirical painter, and is still known as 'Hogarth's Act.' The piracies of his prints of 'The Harlot's Progress' and the circumstances that led him, at great personal expense and trouble, to seek legislative protection have often been related, and we need hardly touch on them again.

It may, however, not be out of place to remind our readers that at that time there were only two print shops in the whole of London, but (to quote the words of John Pye in his 'Patronage of British Art') "the Act having imparted security and confidence to the various interests growing out of the new state of things, print shops were opened in various parts of the town; and whilst the works they exposed to view, by drawing the attention of the public, aided in making artists known, and in diffusing taste for art, they constituted an entirely new characteristic of the metropolis of Great Britain." From this

it will be seen that even the earliest and rudest attempts to protect the artist redounded to the benefit of the public.

The first Act for the protection of copyright in works of sculpture was passed eighty-one years ago. Both these statutes were imperfect, and were subsequently amended. It would be foreign to our present purpose to follow these amendments in detail, our object in referring to the Acts being to show how long the property of an artist in the right of reproduction of his design has been recognized by law, and we may here say that this right was so firmly vested in him that he could not part with it even to the purchaser of his work, except by deed attested by two witnesses.

The Legislature seem to have been as anxious that the engraver and sculptor should not heedlessly part with their copyright as the Royal Commissioners now are that the painter should not retain it. Our readers will perhaps be scarcely prepared to learn that the law as we have just stated it remains the law of the land to this moment. It is true a sculptor may, if he chooses, register his work under the Designs Act, in which case he can transfer his copyright by a mere entry on the register; but Mr. Woolner, the only sculptor who gave evidence before the Royal Commission, told them he never heard of a sculptor registering. And in the case of an engraver the only means by which a copyright can pass with the plate from which impressions are engraved is by deed.

It is scarcely surprising, then, that painters, who till 1862 had no protection whatever for the copyright in their designs, imagined that the Legislature would be willing to place them in no worse position than their brother workers with the needle and chisel. Acting on this supposition, they sought the aid of the Society of Arts, and prepared a Bill, declaring that the copyright in the design of an original work of graphic art should be vested in the author of such work for life and a term of years, unless and until he parted with the copyright by written agreement, and containing clauses for protection against piracies. They held meetings, formed committees, and an influential and representative deputation waited on Lord Palmerston, who was then Premier, to explain the objects of the Bill. His lordship promised his aid, saying that the existing law appeared to him to stand thus: If a man expressed his idea in black marks with a pen upon paper, he had copyright; but if he expressed the same idea with a brush upon canvas, he had no copyright. When, however, the Bill came before Parliament, it met with considerable opposition. Unfortunately for painters, it included photographs, and difficulties were at once suggested on all sides. It was thought that if the copyright remained with the artist after he had parted with his picture the right of reproducing a photographic portrait would equally remain with the photographer. It was feared that a man giving a commission for the portrait of his wife or daughter would be powerless to prevent photographs or engravings of such portrait being publicly exposed for sale in the shop windows. Then the question of replicas was discussed. If an artist retained copyright after parting with his work, what guarantee had the purchaser that the market would not be subsequently flooded with replicas, whereby the original work would be depreciated in value by losing its character of being unique? To meet these difficulties various amendments were inserted which were inconsistent with each other and with the main object of the Bill. The artists were so dissatisfied that they seriously considered the advisability of asking the Government to withdraw the Bill. It was thought, however, wiser to get the right recognized, and to trust to subsequent legislation for getting that right put on a more satisfactory footing. The Bill, therefore, passed into law, and its provisions, as far as we are concerned with them, may be summarized thus. The author of any original painting, drawing, or photograph has the sole right of copying, engraving, reproducing, and multiplying such painting or drawing and the design thereof, or such photo-

graph and the negative thereof, by any means and of any size, for the term of his life, and seven years after his death. But if the painting is painted on commission, the commissioner has the copyright. It is then provided that on the first sale of such a work of art there must be a written agreement, signed by the purchaser, reserving the copyright to the artist, or signed by the artist or his agent, transferring the copyright to the purchaser, and if no such agreement is made the copyright ceases to exist. This is the law at the present time, and it is admitted on all hands to be unsatisfactory. The schemes for its amendment, proposed by the Royal Commissioners on the one hand and the artists on the other, must be dealt with in a subsequent article.

Five-Art Gossipy.

It has long been the desire of the authorities of the National Gallery to render the drawings of the Turner Bequest more accessible to the public than has hitherto been possible, consistently with the safety of those delicate works and the means at the command of the Trustees. Through the aid afforded by the Board of Works, this object will shortly be carried into effect, and in the manner which we have already described. The room which formerly contained the library of the Royal Academy, nearly half the portion of the ground floor of the eastern wing of the building, east of the passage which formerly gave access to Castle Street, was altered in the course of last year so as to admit more light than heretofore, and prepared to hold a collection of the drawings, to be placed partly on the walls, partly on desks suited to the purpose. The drawings will be changed at intervals of time, so as to exhibit in rotation the whole of the collection, and when not actually under inspection will be protected by light-proof blinds. Such is the admirable arrangement now in progress, and likely to be completed in the spring of this year.

WITH regard to a similar arrangement by means of which, as stated already in these columns, the drawings of the Henderson Bequest to the British Museum are to be shown in the King's Library, our readers will be glad to learn that the whole will be displayed from to-day (Saturday). It is, we believe, intended to devote a portion of the King's Library to the exhibition of a fine gathering of examples of antiquity in charge of the Department of MSS. It is hoped that the magnificent collection of mediæval seals, comprising some of the choicest and most beautiful works of art of any category, antique or mediæval, which is one of the most interesting possessions of the British Museum, will shortly be placed before the world in a fitting manner. Mr. Franks has practically completed the arrangement of additions to his department, which comprise gifts from General Meyrick, the remainder of that superb and unfortunately rejected collection of armour, weapons, and "curiosities." These objects are in the new room adjoining the Zoological Saloon, near the top of the staircase. The dispositions of Mr. Henderson's will, being such as we have already in general terms described, have been carried out, and the objects in glass—works of the loveliest and rarest description, which were in effect bought with a view to the needs of the British Museum—and other examples have been handed over to the authorities in London and elsewhere.

MR. ALGERNON GRAVES has arranged the contents of the whole of the catalogues of the exhibitions of old masters' works at the British Institution by classifying the examples under the artists' names. It will thus be possible to see at once the title and owner's name of every picture which was lent. The work, in fact, forms an index, complete so far as it goes, to the principal private galleries of this country, as represented in Pall Mall by the Institution. Mr. Graves has arranged from this list a summary which we shall publish as soon as space permits. The summary

consists of the names of 630 painters arranged alphabetically, with the numbers of works attributed to them severally. By this means we can form ideas of the proportions of each school as represented in private collections, and know whether a picture by any rare master was exhibited. There are more than two hundred artists of whose works only one specimen was shown in the Institution. A list is added of those artists who painted in conjunction with others.

AN association is being formed called "The City Church and Churchyard Protection Society," the title of which proclaims its character. The Honorary Secretaries are Messrs. G. Trower and H. Wright, the address "The Rectory, St. Mary-at-Hill, W.C." It is proposed to endeavour to stay the destruction of the old churches in London city and their churchyards. It is alleged that the scheme for wholesale destruction proposed two or three years since by the Fellows of Sion College nominally fell to the ground; nevertheless, the plan then advocated is being carried out in detail. "St. Dionis Backchurch and All Hallows, Bread Street, have since gone, and St. Mary-at-Hill is threatened for the second time within twelve months." This is one of Wren's finest internal compositions; the exterior of the edifice being practically invisible, he wisely left it plain and devoted himself to the works within. It is to be recollected that, as Mr. W. Morris stated in a report to the Society for the Protection of Ancient Buildings, only four out of the fifty City churches are scheduled as safe from destruction by means of the Union of Benefices Act. A contingency is thus implied which it would be well the lovers of old London should look in the face. In behalf of such structures as these, and apart from their architecture, Mr. Ruskin made the following appeal:—"We have no right whatever to touch them; they are not ours—they belong partly to those who built them, and partly to all the generations of mankind who are to follow us. The dead have still their right in them; that which they laboured for, the praise of achievement, or the expression of religious feeling, or whatsoever else it might be, which in those buildings they intended to be permanent, we have no right to obliterate—they are vested in us only, and belong to all their successors." The hon. secretaries invite communications, suggestions, and offers of help.

MR. LEGROS has nearly finished a large etched portrait of Sir Frederick Leighton, a head in profile, which will be published shortly. Likewise a smaller portrait of Mr. Val. Prinsep.

THERE is every prospect of the establishment of a Fine-Art Museum for the city and county of Lincoln. Bishop Wordsworth has offered a donation of 1,000*l.* towards such an object, and the Mayor (who recently presided at a public meeting in aid of the movement) promised 500*l.*, provided accommodation should be supplied for art and science classes. There is some talk of purchasing the old County Hospital for the purposes of a museum and art-science school.

THE Dean of St. Paul's has accepted the presidency of a new society, to be called "the St. Paul's Ecclesiastical Society": its object is the non-professional study of ecclesiastical architecture and design. Lectures and papers will be read before the Society, and churches will be visited under the auspices of competent guides.

MR. BURNE-JONES writes:—"Having last week seen in a shop window a drawing for sale under my name which was in reality never made by me, will you allow me by your means, as I know this not to be the only case of the kind, to publicly advertise the fact, and to advise any one who may intend purchasing a drawing sold as mine to apply to me for its authentication before doing so."

THE Danish marine painter, Prof. C. F. Sørensen, died at Copenhagen on the 24th of January, at the age of sixty-one. His somewhat conventional works enjoyed a great popularity, and he exhibited constantly in London and Paris, as well as in the Danish Academy.

REFERRING to recent calamities by fire, an eminent painter writes to us:—"Would it not be pertinent and wise to draw attention to the annual destruction of precious collections of works of art in country houses, and to deplore it as a grievous national loss, deserving the most serious consideration?" He suggests that, at least in some cases, the owners of grand pictures, not altogether in harmony with the character of English private life, might send them to enrich our National Gallery, and that the others should, as often as possible, be put in fireproof rooms or so disposed that they might be easily moved; while those works which are necessarily left in sitting rooms should be so confided to the care of the butler and housekeeper and upper servants that the art treasures should receive the first thought and attention on the occurrence of fire. Within the last few years prodigious losses have been incurred by fire. Chief among these were nearly a hundred pictures burnt at Holker Hall. The famous 'Strolling Actresses in a Barn,' one of Hogarth's best pictures, was consumed at Littleton not long since, thus following the fate of all but one of the series of 'A Harlot's Progress,' which ended in smoke at Fonthill. Fire has wrecked more Hogarths than these: his 'Garrick as Richard III.' had a narrow escape the other day at Duncombe Park. Workshop was burnt, with much of its contents, January 22nd, 1770, being only one of numerous unfortunate cases. Titian's 'Peter, Martyr,' was lost by this means a few years ago.

THE German Reichstag will shortly be asked by the Government to vote a sum of money for the acquiring of a building in Rome, which is to serve as the home for the German art students. The Casa Bartholdy has been already pointed out as a place singularly fitted for this purpose. This well-known building on the Monte Pincio contains the famous frescoes illustrating the life of Joseph in Egypt, which were painted in the second decade of our century by Cornelius, Schadow, Veit, and Overbeck, at the request of the Consul-General Bartholdy.

A CORRESPONDENT inquires:—"In No. 373, p. 307, of Smith's Catalogue Raisonné of Wouwerman's pictures, there is a long description of one engraved by Vischer, which in 1829 was in the possession of George Morant, Esq. Now this picture, according to the description, differs in several important details from the engraving by Moyreau, who (with Brian) engraved almost all P. Wouwerman's finest pictures, whereas Vischer, much to Brian's regret, as he was by far the better engraver, was employed only in five or six of the artist's works. There can be no doubt that the engraving of the original picture was executed by Moyreau; that the picture of 'Soldiers halting before a Sutler's Booth,' numbered 373 in Smith's Catalogue, Part I., was sold in error as an original to Mr. Morant. Moyreau's engraving has at the foot, 'Gravé d'après le tableau original de P. Wouwerman, qui est au cabinet de Monsieur Crozat, Baron de Thiers, 1758.' He called it 'Délassement de Troupes,' and it is line for line the same as an exquisite picture, by most judges believed to be the original, which is now in the possession of a person who is naturally anxious to be informed. The picture is in Wouwerman's second or 'enamel' style, and its owner having long striven in vain to discover any other 'original' of the engraving, now appeals for aid in his investigations to those who, from love of art and knowledge of the places where such treasures *ont se nicher* may be both able and willing to afford it."

MUSIC

HER MAJESTY'S THEATRE.

MR. CARL ROSA is an active administrator as well as zealous musical director and conductor. He has already proved his thorough capacity to manage a large theatre by the production of two operas in one week. Of these two importations

'Rienzi' may be termed a *succès de curiosité*, and 'Piccolino' a *succès d'estime*. The former, according to all present signs, will remain in the *répertoire*, and its adaptation for the Italian stage may be confidently looked for either at Covent Garden or at the Haymarket, perhaps at both opera-houses, for grand spectacular operas are not over abundant, and novelties are required. Perhaps now that Herr Wagner's early production has achieved a triumph here, the attention of impresarios may be directed to the too much neglected works of Gluck and Spontini. As regards 'Rienzi,' repetition has improved the *ensemble*, but it can serve no end to disguise the fact that the three parts of the Tribune, of his sister Irene, and of her lover Adriano have yet to be created here. It is not necessary to institute comparisons with foreign representatives of the three leading characters, which have been so adequately sustained in Germany and France: the three artists to whom the parts have been delegated here fall both vocally and dramatically to sing and portray them. On the other hand, the subordinate characters of the Patricians and Plebeians are very fairly represented, whilst the choral and orchestral forces leave little room for adverse criticism. 'Rienzi' gains, therefore, on rehearsing, because the score is replete with fine conceptions and with masterly treatment, and the libretto, although open to objections when the historical romance of Bulwer is referred to, is so full of incident and movement that the interest never flags. It is, however, a fact not to be overlooked as regards popular opinion, that the fullest attendance as yet secured at Her Majesty's Theatre has not been gained by either 'Rienzi' or by 'Piccolino,' but by Balfe's now aged 'Bohemian Girl,' so much so that the opera is announced for repetition on the 10th and 13th inst. Surely this is evidence of the strong national feeling in favour of melody or tune in preference to scientific writing. Miss Burns, a rising singer, is now Arline, and Mr. Maas is in his proper position as Thaddeus. Miss J. Yorke, Messrs. Celli, Lyall, and Szaelle complete a strong cast for Balfe's work. Signor Randegger was the conductor. Sir Julius Benedict's 'Lily of Killarney,' an Irish opera by a German composer, has also been given under Mr. Carl Rosa's direction, with Miss Gaylord in the title-part, and the Misses Yorke, Warwick, Collins, Messrs. Packard, Lyall, Szaelle, &c., in the other characters, including the new baritone, Mr. Leslie Crotty, whose Danny Mann is acceptable, even after the assumptions thereof of Mr. Santley and of Mr. Ludwig.

M. Gounod's 'Faust' was given on the 4th inst., with Madame Croumond, Miss Yorke, Messrs. Packard and Celli in the cast; the Martha of Miss Collins and the Valentine of Mr. L. Crotty being for the first time here.

On Wednesday night the English adaptation, by Mr. Hersee, of the Spanish opera 'Carmen,' by the French composer, the late Bizet, was performed for the first time. The title-part of the Seville gipsy and cigar girl was allotted to Madame Dolaro (the future directress of the Folly Theatre and formerly of the Royalty Theatre), Michaela was assigned to Miss Gaylord, Paquita to Miss Burn, Mercedes to Miss Yorke, José the soldier to Signor Leli, Escamillo the Toreador to Mr. Walter Bolton, the two buffo smugglers and thieves to Messrs. Lyall and Szaelle, and the other subordinate parts to Messrs. Pope, Cadwalader, and Muller. Signor Randegger was the conductor. Without pronouncing any adverse opinion upon the English translation, it must be emphatically stated that recitative would be far preferable to the spoken dialogue, for, restricted as this is, its complete absence would be advantageous. The execution of the work was, on the whole, highly creditable. The present 'Carmen' must, of course, be accepted from the *opéra-bouffe* or realistic point of view, for Madame Dolaro follows in the wake of the American artist, Miss Minnie Hauk, in the presentation of the repulsive heroine, and as a vocalist falls far short of the refined method of Madame Trebelli. The reception of Madame Dolaro was, however, very enthu-

siastic, although Miss Gaylord was the real *prima donna* of the representation: her singing was charming, both in the duet with José in the first act and in the air of the third act; Miss Burn and Miss Yorke both distinguished themselves in the quintet and *finale* of the second act. The new tenor bids fair to take a high position; he can act as well as sing; his voice is of the *tenorino* class, light but agreeable, and, if he is far from being a Campanini as the soldier José, he is preferable to Signor Runcio. Mr. Walter Bolton's Bull-fighter was a decided success—spirited in the acting, and forcible, if somewhat rough, in the singing; the Toreador *aria d'entrata* of the 'Posada' act secured an encore. Messrs. Lyall and Szaelle made the most of the two smugglers. The popularity of Bizet's opera is likely to be as great in English as it has been in French, in German, and in Italian; for, without having any claim to originality, so far as the themes are concerned, as these are essentially Spanish in origin, the tunes are ear-catching, and the book, disagreeable as is the story, is full of stirring incidents and incessant movement.

FOREIGN MUSICAL NEWS.

M. HALANZIER, the Director of the Paris National Opera-house, whose lease under the Government expires on the 31st of October next, sent in his resignation in a letter to the Minister of Fine Arts (M. Bardoux), dated the 22nd ult., and affirming that, owing to the uncertainty of his position for the future, in the face of proposed changes in the management of the Opera-house by the Government, he was prevented from making any fresh engagements, whilst his leading artists were leaving him. The Minister, in his reply of the 31st ult., neither accepts nor declines the proposed resignation, but points out that the regularity of the service at the Opera-house must be preserved at all events, without entering at present into the question of the modifications which might be made at a later period in the leaseholdship; M. Bardoux, therefore, asks M. Halanzier to let the Ministry know what engagements of singers ought to be renewed, and so soon as the terms are communicated the necessary authority will be given to confirm the contracts beyond the date when the privilege (lease) expires. The Minister, in conclusion, relies on the Director's zeal and experience to enlighten the Government as to the ratification of the agreements. Despite M. Bardoux's polite reply, it is certain that very material alterations will be made in the direction of the Grand Opera-house, and in all probability M. Halanzier, who has quarrelled with so many leading singers and composers, and who is by no means popular before the curtain, will have to give way to another manager. M. Bardoux, however, is no longer the Minister of Fine Arts, having resigned his post after the change in the Presidency of the Republic. M. Jules Ferry is the successor to M. Bardoux as Minister of Public Instruction and of the Fine Arts, which department has the control of the theatres.

The French Chamber of Deputies has rejected the motion to abolish or even to reduce the ten per cent. poor rate levied on the gross receipts of all the Parisian theatres. Baron Haussmann, who took the lead in opposition to the proposal, contended that the tax was paid by the audiences, and not by the managers, and that no adequate provision for the poor of Paris could be substituted. The Committee of the Theatres have confirmed the report of M. Hérold, the senator (son of the famous composer), who is now Prefect of the Seine, in the name of the sub-Committee, not to reconstitute the Théâtre Lyrique by the State, but suggests that popular representations at cheap prices should be periodically given in the Grand Opera-house and Salle Favart, and also the establishment of a new theatre for beginners, lyrical and dramatic—a training operatic school, in fact.

Madame Pauline Lucca has appeared this week in the German adaptation of Auber's 'Domino Noir,' as Angels, at the Imperial Opera-house in Vienna; Herr Walter had the leading

tenor part, and Herr von Rokitsansky was Gil Perez. The rehearsals for the 'Götterdämmerung,' the final opera of Herr Wagner's 'Nibelungen,' were progressing. "The artists," writes a Correspondent, "will be glad when the rehearsals are over, for they are enough to upset the strongest nerves."

A Paris Correspondent writes to us:—"I have heard at the Salle Pleyel a vocalist, Mdlle. Marianne Viardot, who sang Sir Julius Benedict's variations on the 'Carnaval de Venise' with such brilliancy in her daring roudades as to create a great sensation; she also joined her sister, Madame Chamerot Viardot, in a duet of Hungarian airs, arranged and accompanied by their mother, Madame Pauline Garcia Viardot. It was at a concert given by M. Gillet, the first oboe player of the Conservatoire concerts, that the two *cantatrices* representatives of the Garcia school of singing appeared."

A Correspondent writes from Hanover, Sunday night, Feb. 2nd:—"Just returned from the Königliche Schauspiele, where Hector Berlioz's three-act opera, 'Benvenuto Cellini,' has been produced (Dr. Von Bülow conductor) with success. The tenor, Herr Schott, achieved a great triumph as the Florentine hero; Herr von Reichenberg was excellent as the Cardinal Salviati; Frau Bizthum-Pauli was Theresa; Herr Bleizather, her father, Balducci: the *mise en scène* magnificent, and the Carnival *divertissement* graphic. Berlioz's overture to 'The Roman Carnival' was played between the first and second acts." We may append to our Correspondent's communication the note that in 1853, when Berlioz conducted the production of the Italian version of the French opera 'Benvenuto Cellini,' Signor Tamberlik had the title-part, Herr Formes was the Cardinal, M. Zelger Balducci, and Madame Julienne, a Belgian *prima donna*, Theresa, and Madame Didice Ascanio.

Herr Gottfried Linder has been successful at the Royal Opera-house in Stuttgart with his new four-act opera 'Conradine of Suabia'; the libretto is by the Princess Wera of Russia, the widow of Prince Eugene of Wurtemberg.

M. Massenet's 'Roi de Lahore' has been quite successful at Pesti; the composer is now superintending its production at the Scala, in Milan, with the French baritone, M. Lassalle, in the cast.

The Chicago journals contain long reports of "interviewing" by reporters of the Impresario and his *prime donne*, Mdlle. Hauk and Madame Roze-Mapleson, who have agreed to disagree during their tour, but, while thanking our Correspondent for his communication and for his cuttings from the local papers, we must decline to publish any details of squabbles behind the scenes. So far as Madame Gerster-Gardini is concerned, all accounts concur as to her enthusiastic reception. St. Louis was the next town to be visited by the Mapleson travelling Italian opera troupe.

The new theatre erected at Monte-Carlo, M. Charles Garnier architect, was inaugurated on the 25th ult. by a concert, at which Madame Carvalho, Madame Judic, and MM. Capoul and Diaz, de Soria sang; Mdlle. Sarah Bernhardt delivered an address written by M. J. Nicard. M. Roméo was *chef d'orchestre*.

The first musical journal ever published in the Brazil has been brought out by Señor Napoleón, a pianist who, as Master A. Napoleón, played at the Musical Union in 1853. No. 1, has been issued at Rio Janeiro, and opens with a biography of Carlos Gomes, the Brazilian composer, whose 'Guarany' was given at Covent Garden Theatre.

Musical Gossip.

THREE musical events this week, namely, the opening concert of the Philharmonic Society, the performance by Mr. W. Carter's Choir of Mendelssohn's 'Elijah' in the Royal Albert Hall, both concerts on Thursday night, the 6th inst., and the Sacred Harmonic Society's programme of last night (Feb. 7th), with Beethoven's 'Mount of

DRAMA

LYCEUM.—MR. HENRY IRVING SOLE LESSEE and MANAGER.—Every Evening, at Half-past Seven, Shakespeare's Tragedy of 'HAMLET.' Mr. Irving, Messrs. Forrester, Everett, F. Cooper, Swinbourne, Elwood, Pinner, K. Bellow, Gibson, Tappin, Robinson, Cartwright, Collett, Harwood, Beaumont, Everard, S. Johnson, A. Andrews, and Mead; Miss Farnborough, Miss Sedler, and Miss Ellen Terry. Stage Manager, Mr. H. J. Lovday; Acting Manager, Mr. Bram Stoker. Box Office open Ten to Five. Carriages at Eleven.

THE WEEK.

GAITEY.—'Uncle,' a New and Original Farcical Piece in Three Acts. By Henry J. Byron.

ROYALTY.—'A Gay Deceiver,' an Adaptation in Three Acts. By J. Mortimer.

STRAND.—'The Snowball,' a Farcical Comedy in Three Acts. By Sydney Grundy.

AFTER winning a favourable reception in Dublin, where it was first produced, and at various towns in the north of England in which it was subsequently given, 'Uncle,' Mr. Byron's latest "farcical piece," has found its way to London, where it has encountered like good fortune. A work which has thus received the approbation of town and country must have merit of some kind. It is difficult, however, to find what this is or to ascertain the source of its popularity. There is construction of a sort, together with ingenuity and animal spirits—the last an unflinching possession with Mr. Byron. His task, however, in writing 'Uncle' has been rather that of the goldbeater who makes a small portion of gold cover a whole expanse of baser metal than that of the artist. Given an uncle, a confirmed misogynist, who returns from India to find a nephew, to whom he has made a handsome allowance on the sole condition he shall remain a bachelor, living in a pleasant suburban cottage with a wife, most men who sought to construct a one-act play would make the culprit endeavour to pass off his wife as that of his friend. This Mr. Byron has done. He has, however, taken three acts to do it. Instances of similar marvels may be found in literature, but scarcely in dramatic literature. It is a favourite device with Rabelais, the greatest narrator of the Renaissance, to take a slight and known story, such as a fable of Æsop, overload it with details, give it every variety of comic twist and wrench, and hang upon it reflections which seem to have as little to do with it as the plays of Shakespeare have to do with musical glasses. Mr. Byron may claim to have done something of the kind with the drama. Declaring with Gresset,

Je ne serai point court, mais qui m'aime, me suive,
he takes his characters anywhere if a joke can be forced by means of so transplanting them. The method is like this. A character looks at his watch, and a joke is made about watches. The sight of it suggests, by a process of association we will leave scientists to discuss, a pawnbroker, and a joke is made about pawnbrokers. The public laughs, and the piece swells on the strength of such jokes into a success. What about the action? may be asked. A fig for the action, is the dramatist's assumable reply. The public don't care for the action, and I don't care for the action, and if the critics exercise their brains about such trifles, so much the worse for the critics. Mr. Byron has the public with him. It loves him and follows him, and his diaphanous plays are strong enough to float him into fame and fortune. From his standpoint there is no more to be said. 'Uncle' has one good character in it, if that can be called a character which totally changes its identity at the termination of the piece. The

peppery old Indian uncle is, however, a variation of a well-known stage type. To this part Mr. Royce assigned a very distinct physiognomy. Mr. Terry's perplexities and agonies of jealousy as the nephew surprised by his uncle's visit were comic. Other parts were played by Mr. Barnes, Miss Muir, Miss Rayne, and Miss Amalia.

'A Gay Deceiver' is the title bestowed by Mr. Mortimer upon an adaptation of 'La Papillonne' of M. Sardou, produced at the Royalty Theatre. Better fortune than befell the original piece when first given at the Comédie Française in 1862, or the adaptation which shortly afterwards was produced at the Olympic, seems in store for the new version. 'La Papillonne' is noteworthy as the play with which M. Sardou made his *début* at the Théâtre Français. The success at the Vaudeville of 'Nos Intimes' commended the young author to the management of the *maison de Molière*, and 'La Papillonne' was written to commission. Its extravagant incidents, better suited to the Palais Royal than any other house, incurred a condemnation so serious that the briskness of the intrigue, the symmetry of the plot, and the vivacity of the dialogue passed almost unnoticed. At the Royalty it is in its proper home, and its farcical and rather outrageous fun is wholly suited to the audience. The power of the spectator to enjoy 'A Gay Deceiver' depends upon his capacity to accept one extravagant supposition. If he can imagine an amorous nobleman suffering himself to be blindfolded and led by the hand into a room in one of his own houses, and there induced to make love to his own wife, whom, as he is still blindfolded, he does not recognize, no difficulty whatever will be experienced, and the play will prove thoroughly diverting. If he cannot, the whole is not unlikely to appear to him unmeaning and inconsistent absurdity. The interpretation was tolerable. In one character, that of a fiery Irish colonel, Mr. Leonard Boyne rose to real excellence. A more humorous piece of acting has seldom been seen.

Before the comedy, 'The Little Treasure,' a version of 'La Joie de la Maison,' was given, with Miss Lydia Cowell as the heroine. This young actress develops a curious power of rendering emotional a performance the most apparent features in which are brusqueness and something approaching to stolidity.

'The Snowball' is, like 'A Gay Deceiver,' a translation from the French, though Mr. Grundy, less open than Mr. Mortimer, leaves the fact to be discovered by the audience or the critic. So similar in structure and in the nature of its incidents is it to 'A Gay Deceiver,' both pieces might easily pass as the work of the same author. Like 'Les Pattes de Mouche,' the whole story hinges upon a scrap of paper on which a few lines are written. A very diverting *imbroglio* is thus produced, and the play is a good farce. It is well supported by members of the Strand company, Miss Lottie Venne especially proving herself a thoroughly competent artist. This young actress presents a serving-maid, who is the imaginary possessor of a secret concerning which she, in fact, knows nothing whatever. The strife between gratified rapacity and disappointed curiosity is cleverly shown.

Oliver's and Mozart's 'Requiem,' have taken place too late for notice in this week's *Athenæum*. Next Thursday the Royal Albert Hall Choral Society will give Mendelssohn's 'St. Paul.' Next Tuesday evening (Feb. 11th) Mr. Kuhe's Brighton Musical Festival is to be commenced in the Pavilion Dome with Handel's 'Judas Maccabeus.' On the 12th will be the orchestral evening concert with Mr. Wingham's MS. Overture and Mr. Shakespeare's MS. Pianoforte Concerto, to be played by Miss Kuhe with orchestra. At the evening concert on the 13th the new cantata by Mr. H. Gadsby, 'The Lord of the Isles,' will be produced, and on Saturday afternoon (Feb. 15th) Sir Michael Costa will conduct his oratorio 'Eli.'

This afternoon (Feb. 8th) the Crystal Palace Orchestral Concerts, with Mr. Manns conductor, will be resumed. Mdlle. Janotha will be the pianist.

The Saturday Evening Ballad Concerts ended on the 1st inst., but the London Ballad Concerts, on the Wednesday evenings in St. James's Hall, are continued, their attraction being apparently so great that no change is needed in the programmes of the names of singers, and the same pianist is always present.

At Mr. Dannreuther's third Musical Evening at Orme Square, Mr. C. Hubert H. Parry's Fantasia Sonata in one movement for violin and piano, and Mr. Henry Holmes's transcription of a String Trio by Gluck, with an *adagio* introduction by the violinist, were included in the scheme. Miss A. Butterworth was the vocalist, Mr. Dannreuther piano, M. Lasserre violoncello, and Mr. H. Holmes violin.

The Edinburgh General Reid Commemorative Concert will take place on the 13th inst., and the Orchestral Festival Concerts on the 14th and 15th inst.

The Strand Opéra Comique Theatre, newly decorated, was reopened on the 1st inst., Mr. A. Cellier conductor, with the *opéra-bouffe* 'H.M.S. Pinafore.'

Mr. OSCAR BERINGER will give a pianoforte recital on the 12th inst.

HERR JOACHIM will make his first appearance this season at the Monday Popular Concerts on the 10th inst., with Fräulein Krebs pianist and Herr Henschel vocalist.

ACCORDING to a notice in the Society of Arts Journal, the Yorkshire Training School of Music, which was opened last March in Leeds, is going on favourably; the objects are to promote the study of orchestral playing as well as of solo and part singing, to foster a taste for high-class music, to improve congregational singing, and to encourage native talent in the production of original compositions.

A VERY useful book of reference, both for artists and for amateurs, is yearly assuming larger proportions, owing to the increased number of professors and publishers in town and country. The *Musical Directory, Annual, and Almanack* for 1879, issued by Rudall, Carte & Co., has greatly improved in information and, what is of essential importance, in accuracy. The classification of the artists according to their voices and to the instruments they play, and the records as to institutions, societies, associations, &c., have been carefully compiled. On account of the Bohemian life led by artists, it is very difficult to be absolutely correct, for changes of address will take place during the period of publication. The title of directory must not be accepted in its ordinary sense, for the volume has a much more extended character. The catalogue of music and musical works will be of infinite assistance to prevent infractions of the copyright law, as it exists at present. The statistical portion of the work proves the immense advance of music in every form in this country.

Dramatic Society.

MRS. BERNARD BEERE played Lady Teazle on Saturday morning last at the Olympic. She succeeded in imparting to the scenes of repentance a touching sincerity which was thoroughly effective. A very happy innovation was introduced into the screen scene when, instead of posing in the customary and set attitude, she shrank, in a species of attempt at escape, into the embrasure of the window. The performance was highly creditable throughout. Mr. Vezin was an admirable Joseph, Mr. H. Neville was Charles, Mr. Lionel Brough a marvellously disguised Moses, Mr. Stephens Sir Peter, and Mrs. Chippendale Mrs. Candour. It is regrettable to notice that the inclination to give undue emphasis, of which we have before spoken, extends so far its influence that actors so experienced and so excellent as Mr. Neville and Mr. Stephens are affected by it.

As more than one erroneous statement has been made as to the cast with which 'Ruy Blas,' if revived, will be given at the Comédie Française, and as no correct statement has yet appeared, it seems worth while to say that M. Mounet-Sully will be Ruy Blas; M. Febvre, Don Salluste; M. Coquelin, Don César; and Mlle. Sarah Bernhardt, La Reine. The latest revival at this house has been 'Mercedet,' with M. Got as *le faiseur*.

THE dramatic version, by M. H. Meilhac, of 'Samuel Brohl,' the well-known novel of M. Victor Cherbuliez, has been produced with dubious success at the Odéon. A custom of deriding unimportant details of a piece, which has long been known in London, appears to be spreading in Paris. In the present case the name of one of the characters and the appearance of a servant appear to have compromised the piece. M. Marais played with energy and passion the part of Samuel Brohl, the pseudo-Count; M. Pujol was Moriaz, the old *savant*; M. Porel, Camille Langis; Mlle. Julien, Antoinette Moriaz; and Mlle. Antonine, the Princess Gulof.

At the Troisième Théâtre Français M. Ballande has produced three novelties. 'Le Roman d'un Méridional' of M. Mary-Lafon, though announced as a comedy in three acts, is, in fact, a clever burlesque of the romantic school of drama. 'L'Habitant de la Lune,' of M. Gellion d'Anglars, is an amusing trifle, showing the manner in which a gentleman succeeds in introducing himself as an inhabitant of the moon to a fair marchioness, too absorbed in celestial studies to receive a lover under a more commonplace disguise. It is in one act and in verse. 'L'Alibi,' of MM. Maurice des Vallières and Gaston Joria, is in two acts, and presents the escape of a soldier who, to save the honour of one woman, is about to undergo a dishonouring punishment, when a second woman, a maiden, sacrifices her own honour for him, and swears that he spent with her the hours which were, in fact, passed in company with her rival.

It is proposed to mount at the Gymnase the 'Antony' of Alexandre Dumas, with M. Guitry in the rôle of Antony.

A NEW periodical devoted to dramatic art and literature appears this year in Vienna under the editorship of Siegfried Fleischer, *Die Deutschen Monatshefte für dramatische Kunst und Literatur*. The first two parts contain 'A Chronicle of the Decline,' by the editor; 'The Position of the Drama in the General System of the Arts,' by Dr. Max Schaster; 'The Literature of the Theatre' (reviews of new dramas), by Joseph Kürschner; and reports by capable pens of dramatic activity in Vienna, Berlin, Stuttgart, Hamburg, and other theatrical centres.

At the last session of the Academy of History, Madrid, Señor Balaguer read a most interesting paper upon the Lemosin theatre, illustrating it by extracts from a lyric drama in that dialect written in the thirteenth century.

TO CORRESPONDENTS.—D. H.—H. M. P.—J. S. S.—J. H. C.—W. S.—W. G.—J. V.—Received.

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